Oct/Nov
1994

ANIMATION MAGAZINE™

Volume 8, Issue 1

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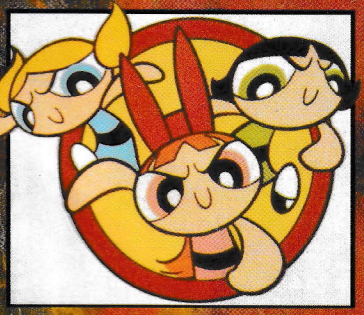
Film Roman
Steps Out with Felix the Cat

Fall TV Round-Up



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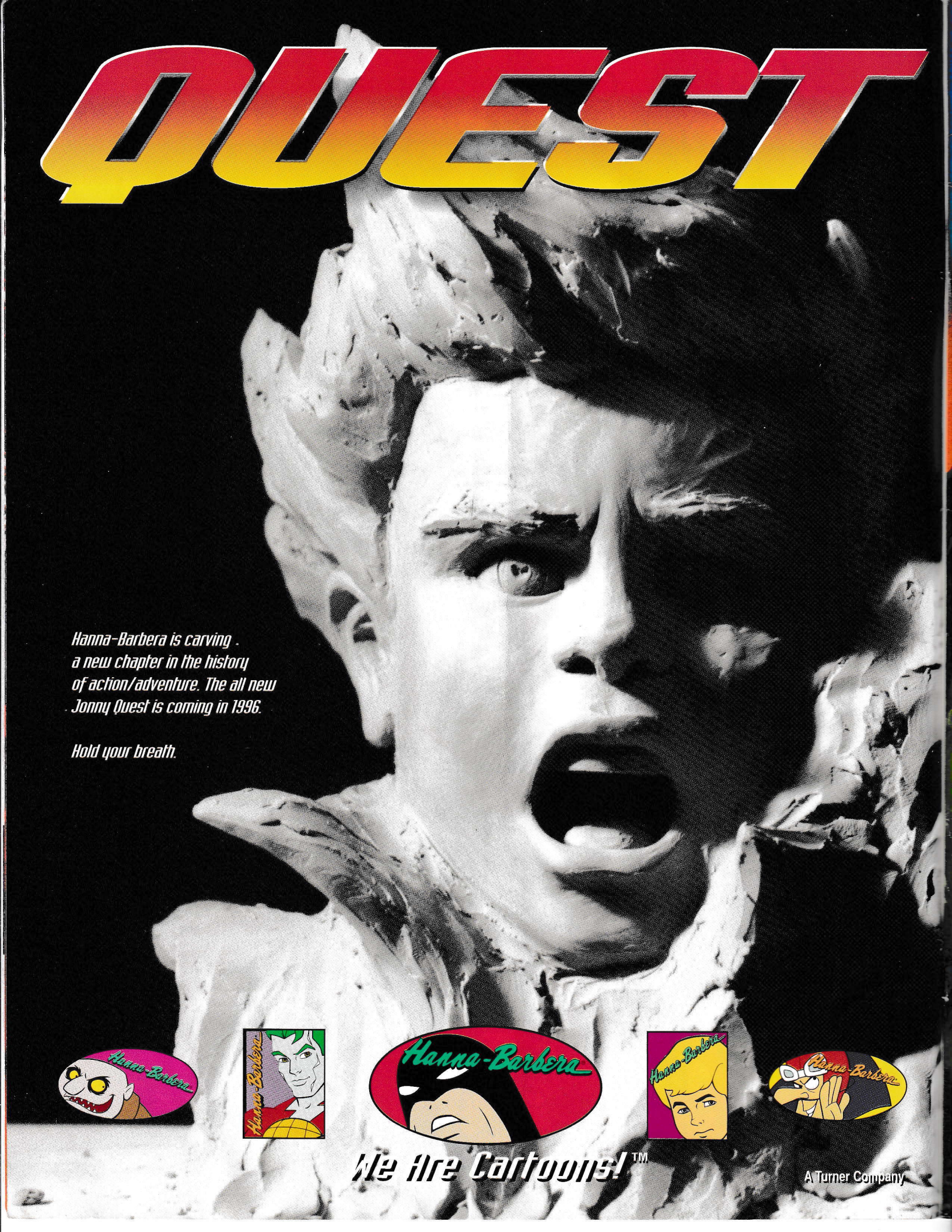
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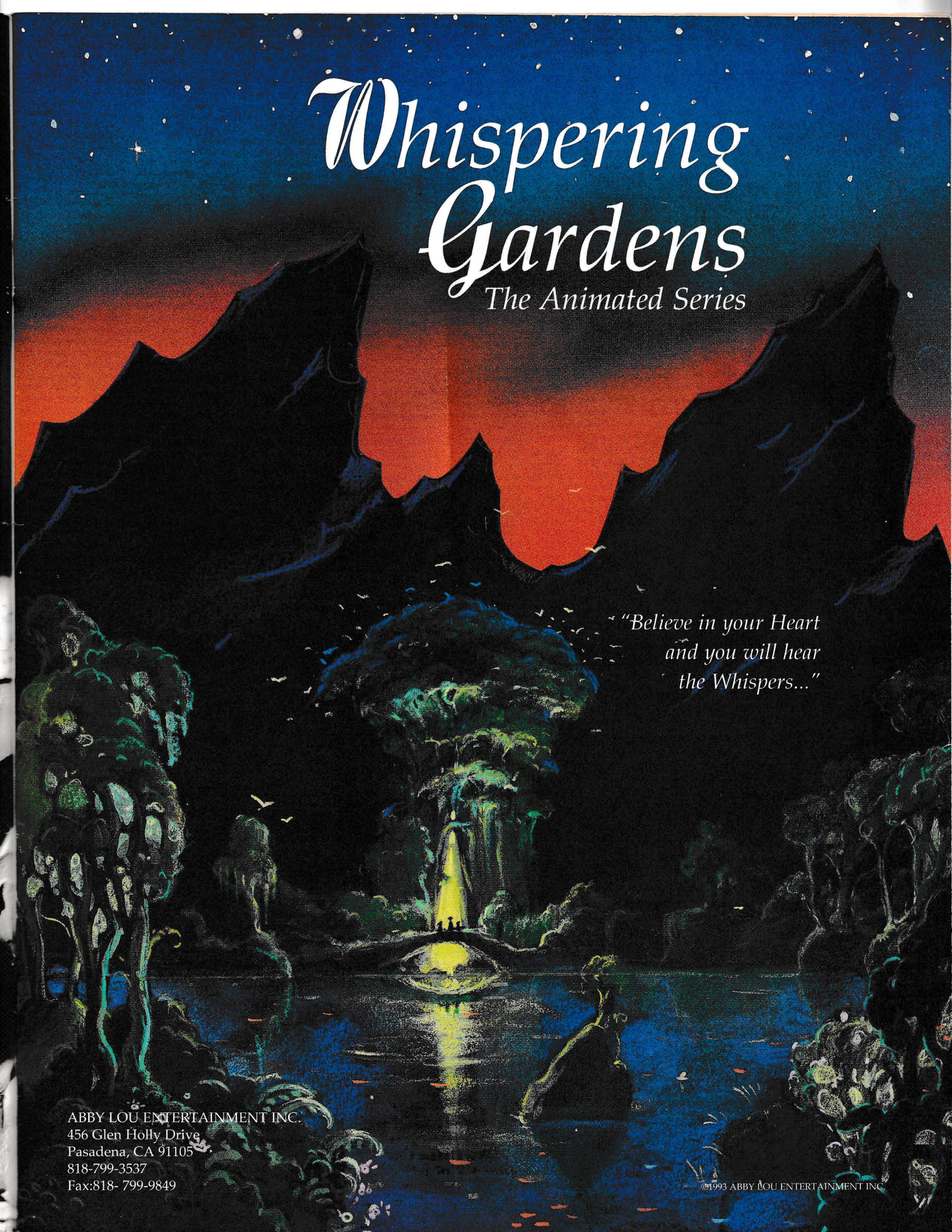

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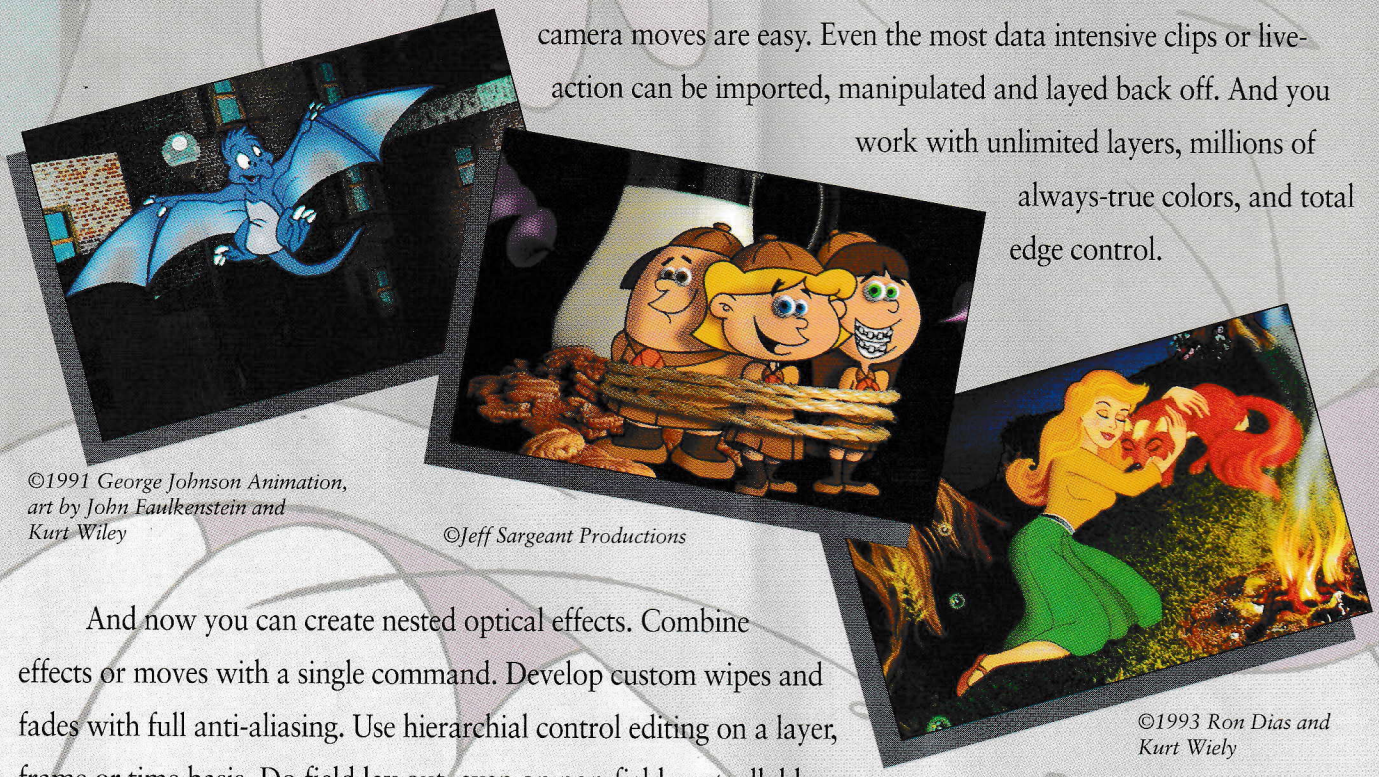

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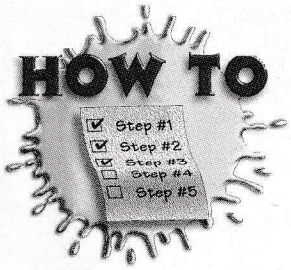
Film Roman

by Morrie Gelman

A funny thing is happening to Phil Roman's company, it's becoming vertically integrated.

How To 60



Rocko Rama

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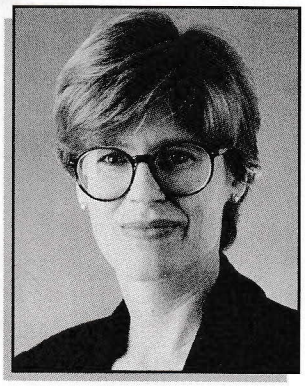
CEL-EBRATION! an animation gallery near the Jersey Shore, celebrates its tenth anniversary.

Publisher's Note

Every issue this happens to me. I find myself at deadline trying to write my publisher's note. And every deadline I find myself pondering the same questions: 1) Why do I always wait until the last possible moment to write my Publisher's Note? 2) What is so important about publishing a magazine anyway? and 3) What is so important about publishing a magazine about cartoons?

The first question can be answered on a positive note. *Animation Magazine* just keeps growing. Every time we think we've gotten one area of the industry under control another area grows. By deadline we seem to be dealing with a bigger magazine than expected (and I have once again pushed my writing to the back burner). *Animation Magazine* is so much a reflection of its industry, that our growth is a sign of the growth of animation world-wide.



If you could see the industry from our perspective — the amount of mail, the phone calls, the faxes — you wouldn't worry too much about job security.

Our new column, 'Industry Notebook' by Harvey Deneroff, publisher of the *Animation Report*, (and heralded former editor of *Animation Magazine*) will give you some facts and figures to back-up this theory.

I've been spending time on calls with professionals who want to air their opinions about articles or want to tell me whether or not we should be running John Kricfalusi's 'Real Cartoons.' In a way, these calls are the answer to my second question: what is so important about publishing a magazine anyway?

The entertainment industry is certainly as demanding as publishing, probably even more so. All the animators I know work incredible hours, and contrary to popular belief, so do many of the execs. Due to the amount of time and effort it takes to complete any piece of animated art, people in the business find that they seldom know what's going on outside of their own studios. That's one reason for our publication, to bring you news of the business at large.

The magazine is also a forum to air your views. We have allowed John K. a forum because he stirs the pot, gets people thinking and talking. If you don't agree with him, write to us or turn the page. According to your letters, Ralph Bakshi is a welcome addition to the magazine in that respect. I'm open to John K. rebuttals or to any professional or independent with a strong voice and passionate delivery.

The last question is easiest to answer. Today I heard some news regarding the summit on world population and the current efforts to save the planet. It's hard to incorporate that sort of data into a day filled with animation. So I stopped to think about what animation was like when I was a kid and what an important part of my life it was. The Saturday morning fare was very limited, but I loved it because it was a world that was accessible. When I see the amount of really good animation on TV this fall, I think kids are pretty lucky. They're getting solid entertainment and they're learning a little along the way. I don't know if I'm the average case or not, but cartoons inspired me to be a little more than just me. I wanted my life to be just a little magical, just a little off-beat like life in cartoons. Cartoons made me want to draw. Some even made me want to study the places and characters in the stories. Cartoons may just help bring up better kids, and better kids mean a better world.

Take a good look at Michael Mallory's treatise on Fall '94 and you will be proud to be working in or around cartoons. The industry has come a long way and still has so much opportunity in its future.

You've been slaving for years to create the sort of industry that could even merit a trade magazine. Now you have an industry that could very well be the entertainment form of the 21st Century.

— Rita Street, Publisher/Editor

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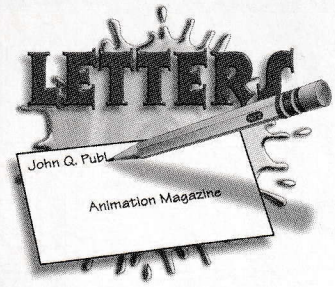

Write Back!

Letters should be addressed to: Editor, Animation Magazine, 5889 Kanan Road, Suite 317, Agoura Hills, CA 91301, or faxed to 818-991-3773, use AnnieMag to reach us on America On-Line or AnnieMag@AOL.COM. on Internet. Please include your name, address and company. Letters should be brief. The editors reserve the right to edit letters for space and content.

Kudos to John and Ralph

I wrote ASIFA/Hollywood with an objection to their calling JK's excellent writings 'tirades' in their news section. I told them that was an editorial opinion, not news and that I personally think JK's articles are excellent — they stimulate thought. I also loved reading Ralph Bakshi's article in the last issue — very informative. Hope he writes more for you.

Karl Cohen
San Francisco, California

More Bakshi

I want to thank Animation Magazine for running the essay by Ralph Bakshi and congratulate you for the design of the piece (May/June 1994). As a long time animation aficionado, I was thrilled by my recent meeting with Bakshi. I was fortunate to meet with him in his studio, where I could see the sketch book drawings that paper his wall, the discarded animation drawings that litter his floor and the storyboard for the film on which he is now working. His writing and your visual interpretation captured the experience of visiting his studio. I hope *Animation Magazine* will encourage others to contribute in a similar way.

I was surprised to see that the only interest in Bakshi was concern over his inability to spell. Ralph Bakshi is a cartoonist and a film maker of historic significance. In spite of his accomplishments, he is not a great speller. I caught the misspelling of Bill Tytla's name as I'm sure many of your readers did. Anyone, with even the most remote sense of history of animation and the important figures who have helped shape the art form, would have caught that error. Did anyone at AM read or edit the piece?

John T. Quinn III
Old Bridge, New Jersey

Baskhi will be writing for us again. And, yes we spelled Tytla wrong (Titler on p13, Tytla on p49). Sorry about the slip. — RS

Unmasking a Story

Your article, 'Unmasked' in the July/August issue should have had the word 'advertisement' printed at the top. The choice to publish an article about the use of SOFTIMAGE software in creation of the animated scenes for *The Mask* is decidedly one-sided and a disservice to your readers. As a long-time computer animator, I'm informed enough to realize that SOFTIMAGE was only one of the animation software packages used by ILM for *The Mask*. However, your readership includes many cel animators, producers, and students who could be swayed into thinking that SOFTIMAGE was completely responsible for *The Mask* scenes.

Nancy Rich
Raleigh, North Carolina

Appreciate the candid comment. We intended to write an article only about the use of SOFTIMAGE on The Mask. *So many software packages and proprietary systems are used on projects today that it's difficult to give them all equal time. In the future, however, we will endeavor to provide a more well-rounded view for our readers who are not currently as familiar with this high-end technology.*

Picking Bones

I've just read the May/June issue of *Animation Magazine*, and while I love the magazine's high production values and industry level coverage, I have a few bones to pick with the coverage on Disney's *The Lion King*. Most notably is the constant harping on *Lion King* being Disney's first animated 'original story' (the editorial and feature article emphasize this point). While I would never dream of insinuating that the big D lifted the idea (I couldn't possibly afford the court costs), I think you may want to consider this bit of animation history. In the 1960s, Japanese comic artist and animator Osamu Tezuka created a story called, 'Jungle Taisei,' or, 'Jungle Emperor' that chronicled a young white lion cub named Leo coming of age. The series was animated as a hugely successful TV series in Japan and was imported into the U.S. in the late '60s/early '70s . The character's name was changed and the series name in the U.S. was, 'Kimba, The White Lion.' The series was re-made in Japan, with higher production values in the late '80s with the original story intact, but the original U.S. release is still unavailable.

Chris Keller, Editor, *V. Max, the Anime and Manga Journal*

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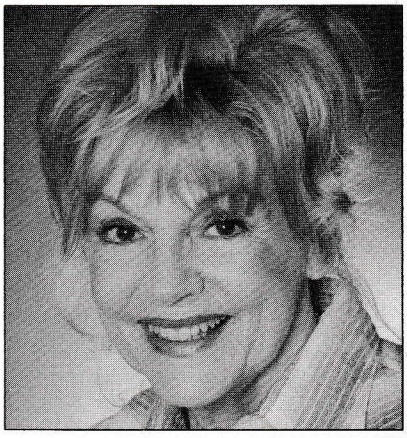

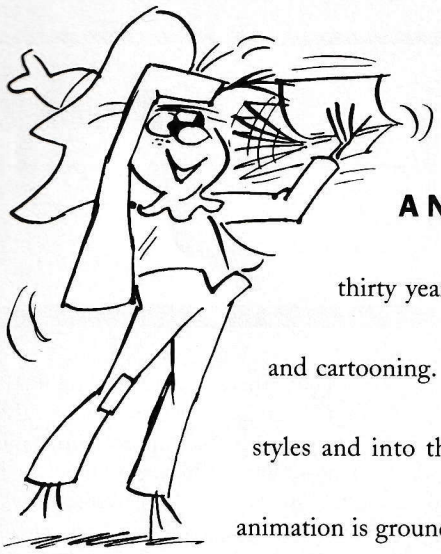

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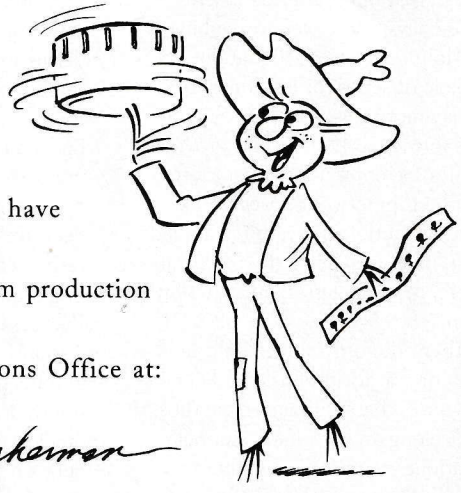

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by Margaret Loesch

America's Animation Appetite Abounds!

When I decided to move from ABC TV Network's Creative Services Division back in December 1974, I had to quickly educate myself on the landscape of animation since I was going over to NBC TV's Children's Programming Department.

In those days, there were three buyers of animation: ABC TV, NBC and CBS. They broadcast series for kids on Saturday and Sunday mornings, although Sunday mornings for network television programs were soon to be eliminated. Despite the fact that the top network series that season was a live-action show entitled *Land of the Lost*, the schedules of the three networks were, nevertheless, dominated by animation.

Back then, the only makers of animated entertainment for the mass audience were Hanna-Barbera, Filmation Studios, DePatie-Freleng and to a far lesser degree a few boutiques such as Fred Calvert Productions, Murakami-Wolf, Rankin-Bass and the soon-to-emerge team of Ruby-Spears.

The 'King of the Hill' was definitely Hanna-Barbera. *Scooby Doo* was their top program, and they had a studio full of animators working on at least 10 different network series.

Network license fees didn't cover Hanna-Barbera's full production costs and they were under mounting pressure from their parent company, Taft Broadcasting Company, to reduce their production overages. Two relatively small moves had a profound impact on the animation industry: Hanna-Barbera arranged to move two network series to Australia in order to meet production deadlines set by the unyielding networks.

Moving those two little series stunned the industry. Soon critics of the decision to take the work outside the U.S. were proclaiming the beginning of the end. Those same naysayers were convinced that television animation, pioneered by Joe Barbera and Bill Hanna, was the death knell of the industry and it would be just a matter of time before every artist in the States would be unemployed.

At one particularly memorable meeting while I was still at NBC, my network boss and I were joined by a highly seasoned animation producer for a creative discussion about the series he was producing for us. I was mortified by the degrading tone and language with which my boss addressed the producer. I made a point to walk the producer to his car and to apologize to him for the way he had been treated. I gently chided this highly respected producer for permitting my boss to get away with his bad behavior, and I've never forgotten that producer's response. He told me that every Friday he and his partner were responsible for meeting their company payroll and that hundreds of people's livelihoods were dependent on his success as a salesman. He went on to remind me that he had only three clients (ABC, NBC and CBS) and if he alienated one of them he was cutting off 33 percent of his selling potential. Only three clients! What a difference 20 years makes!

Today there is more demand than ever for animated product. So much so that the giants who had "retired" from animation — Warner Bros. and Disney — have established divisions to produce new animation for television. Network television, syndicated television, cable television, direct-to-video (for videocassettes) and movie companies are all demanding animation now, not to mention the burgeoning CD-ROM industry which is already challenging the imaginations in addition to offering employment opportunities to today's animators.

Warner Bros. and Fox have recently established theatrical animation divisions, the latter planning to build a 200 person animation studio in Phoenix to be headed by industry veteran Don Bluth. Amblin Entertainment, astonishingly successful under the leadership of the talented Steven Spielberg, is moving its London-based theatrical animation unit to Universal Studios in Los Angeles and Harvey Comics is setting up a new and separate animation unit on the Universal lot.

About a half dozen years ago, during my tenure as president of Marvel, I was at a Television Academy symposium on the state of Children's Television. I remember it vividly because it resulted in my formulating some philosophies about our medium.

One of my colleagues pronounced the upcoming imminent demise of Children's Television because Neilsen (the ratings service) was going to measure the viewing of programs with a People Meter. He went on to declare that these meters were too complicated for children to utilize, so those homes measured would not properly reflect the ratings, and advertisers would therefore spend less money on those shows because there would be no evidence of viewership. He spoke in very technical jargon. I had no idea what in the world he was talking about, so I spoke

up and said that as long as we made good shows which entertained kids, children would watch. Then I muttered to myself that I was fed up with folks underestimating our young audience. Furthermore, I thought to myself, I'm also getting tired of everybody thinking that 'cartoons' are just for kids.

That day, six years ago, made a lasting impression. I made several promises to myself. First, if I ever made 'pronouncements' about our industry, they were going to be positive. Secondly, on any shows with which I might be involved, I would make every effort to present entertainment that would neither underestimate kid's imaginativeness, nor their ability to understand storylines, gags or dialogue.

The third promise I made that day was to prove to the naysayers that animation could be far more than a medium for children on Saturday morning television.

Matt Groening did that task for us, thank goodness.

Now, all we have to do is prove that *The Simpsons* is the beginning of a future trend. It's not a fluke. The next 20 years will prove that.

Throughout the world, except in the United States, animation is flourishing as an entertainment medium for the entire family. Not only is it programmed in 'prime-time' in many countries, some rather provocative animated entertainment is on late-night TV in some countries.

Television, movies, cable, videocassettes, CD-ROM, fiberoptics... just imagine where our industry will be 20 years from now! Only our imaginations will limit us!

Twenty years ago I joined a very special industry when I moved to NBC. Four years later (1979) when I was invited to join Hanna-Barbera, a colleague of mine gave me some serious advice. He told me to get out of the 'kid's business' or forever be labeled a 'cartoon lady.' I didn't take his advice. I like the label. It's been an exciting 20 years. We should all look forward to the next 20!

Margaret Loesch is president of the Fox Children's Network.

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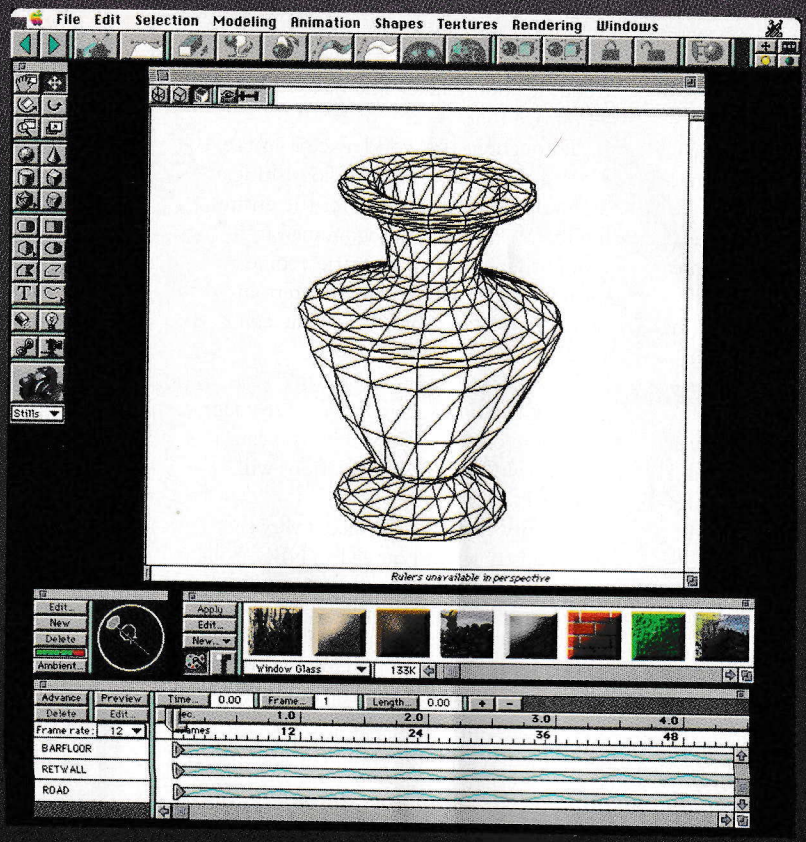

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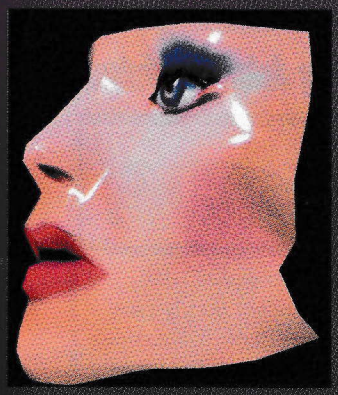

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by John Kricfalusi

Chuck Jones Conquers Bugs Bunny

Part II of a Series

Tradition has it that Bugs Bunny was born in a Tex Avery cartoon called *A Wild Hare* in 1940.

A few prototype Bugs Bunny cartoons had previously been made by other directors but it is generally agreed that this is the first time the characters and the situation gelled.

The cartoon solidly establishes Bugs Bunny's (and Elmer Fudd's) personalities. Bugs' dominant characteristic is that he is a heckler. Being a heckler in itself was not new in 1940. Daffy Duck was a heckler and he was born three years earlier. Bugs Bunny brought a subtle change to the stock heckling character. He is a calm, cool heckler — for the most part. In *A Wild Hare*, Bugs Bunny clearly enjoys heckling. He is a young character, kind of a teen-aged wiseacre, a hip class clown.

This, for cartoons, was a revolution in personality. Bugs Bunny is a character that we can relate to. He's down to earth, realistic, street smart. He's slightly devilish and gets away with things that we would like to get away with. Elmer's personality on the other hand is completely unbelievable. He's a throwback, a slightly earlier Warner Bros.-style character, a surreal cartoon personality. He's too stupid. (Not too stupid to be funny, just too stupid to be believed.) These are the two schools of Warner Bros. personalities combined successfully and the combination created a new style.

One of the funniest scenes in the picture has Bugs Bunny pretending that Elmer has shot him. Elmer, realizing what he has done, cradles the rabbit as he goes through his death throes. This is a wonderfully acted scene, both by Mel Blanc who spoke it and Bob McKimson who animated it. You don't see this kind of professional comedic acting in other studios' work.

Bugs looks outwardly like a timid forest creature, which masks his potential for damage to his prey. While Elmer is the supposed hunter in the cartoon, it soon becomes obvious that Bugs is the one who is doing the luring and trapping.

It's interesting that Elmer Fudd never directly provokes Bugs Bunny. He doesn't get a chance to. In *A Wild Hare*, Bugs is not at all put out by the fact that Elmer Fudd is invading his territory, let alone trying to kill him. In fact, he's glad he's there. He wants somebody to screw with, which he does, right from the start, just for fun. Just because he's a wiseacre.

Now this situation is ridiculous. Bugs *is* a frail woodland creature, Elmer has a gun and could easily kill him. The fact that Elmer goes along with Bugs' routines is completely preposterous.

Not only Bugs Bunny was born in this cartoon. The perceived Warner Bros. cartoon style was also born. This combination of believable characters with surreal characters and unbelievable gags and situations set what people think of today as the Warner Bros. cartoon style. Bob Clampett brought this style to its peak of success, both popularly and artistically during the mid-forties, and was copied by all the contemporary studios, including Disney. The Warner Bros. "irreverent" cartoon style is raped and pillaged and beaten to death today by its usurpers. It remains the standard for funny cartoons.

A Wild Hare is not the first cartoon to have all these story elements. A previous cartoon had practically all the same elements, the same characters with the same personalities, the same gags, the same story situations. The cartoon was even written by the same person, Rich Hogan.

Only one element between the cartoons was truly different. The director.

In *Elmer's Candid Camera*, as in *A Wild Hare*, Bugs Bunny screws with Elmer without any motivation, just for kicks. Elmer is not out to harm him, he just wants to take photographs of wildlife.

Elmer's and Bugs' characters are pretty well developed in this cartoon, from a *written* standpoint. They say things that fit their modern personalities but something is missing. They don't seem timed or drawn right. (I don't mean "on model," I mean the expressions don't match the attitude of the dialogue.) There is a lack of conviction.

The gags and story situations are very similar to the Avery cartoon. There's even a fake death scene in it like in *A Wild Hare*, except for some reason it's not really as funny.

Chuck Jones says this about *Elmer's Candid Camera*, "In this cartoon, we find Bugs stumbling, fumbling and mumbling around, vainly seeking a personality on which to hang his dialogue and action, or — in better words than mine — 'walking around with his umbilical in his hand, looking for some place to plug it in…'

"Not only Bugs suffered at my hands, but difficult as it is to make an unassertive character like Elmer Fudd into a flat, complete schmuck, I managed. Perhaps the kindest thing to say about *Elmer's Candid Camera* is that it taught everyone what *not* to do and how not to do it…"

The main difference between *A Wild Hare* and *Elmer's Candid Camera* is that one director understood the elements and the other didn't. In order to tell a joke well, you need to *get* the joke. In order to do the Warner Bros. style well, you need to understand it. In order to present an attitude or point-of-view in your art you need to believe in it and *feel* it.

Between 1940 and 1945 or so, while the Warner Bros. stock characters and style grew to become the most popular American cartoons, Jones was directing at Warner Bros.

It seems only fitting that he would have a quota of Warner Bros. style cartoons and stock characters, so in between Sniffles and Conrad Cat cartoons, Jones worked at learning the house style. He claims that it took him 10 cartoons and six years to finally understand Bugs Bunny.

"From *Hair-Raising Hare* (released May

1946) on, I did not have to ask for whom the rabbit toiled; he toiled for me. I no longer drew pictures of Bugs; I drew Bugs, I timed Bugs, I *knew* Bugs, because what Bugs aspired to, I too aspired to. Aside from a few stumbles, Bugs and I were always at ease with one another."

Bob Clampett's very first Bugs Bunny was right on the mark. In 1941 Clampett directed *Wabbit Twouble* a much funnier cartoon than *A Wild Hare* or any of the other directors' Bugs Bunnies. The character and the director seem perfectly confident with the formula. Bugs Bunny's personality doesn't falter. Clampett made three Bugs Cartoons in the stock mold set by *A Wild Hare*. He was getting used to the character. By the fourth Bugs Cartoon he began to experiment with taking the character in new directions, building on his personality — and his look.

First, he had his head animator Bob McKimson design a new model sheet, less rabbit like, more human in his expressions. His poses changed from the bent-kneed animal to a straight legged human-like pose, or one bent knee and one straight. His head was more triangular, more appealing and modern as a design. The confident, cocky personality is all over these drawings.

The first cartoon to feature the new design was *Tortoise Wins by a Hare*. In this remake of Avery's *Tortoise Beats Hare*, Clampett is so confident with the character that he demonstrates what a hilarious sore loser Bugs Bunny, the good winner, can be.

It would be three years before Jones made a Bugs Bunny cartoon that he was satisfied with, that resembled the one in the first Avery's and Clampett's.

Actually I think Jones is too hard on himself. There are some very good things in some of his early Bugs cartoons.

Elmer's Pet Rabbit is drawn better than *Candid Camera*.

The cartoon has the same kind of jokes that most of the early Bugs Bunny cartoons do, but some of the gags go on too long.

In one scene Bugs asks Elmer to kick him. Elmer doesn't want to do it. Bugs Bunny says, "Oh, come on." Elmer reluctantly gives him a light tap. Bugs Bunny swings around and says, "Of course you know this means war." Bugs Bunny wants Elmer to give him an excuse to heckle him. I think Jones does too.

In *Case of the Missing Hare* (1942), Jones introduces a formula that he uses many times in his career: a Lummox does something to Bugs Bunny, Bugs Bunny says, "Of course you know this means war!" Then Bugs Bunny turns on the Lummox. At the end of the cartoon, Bugs sings a smug little tune that boasts a successful revenge.

This time when Bugs Bunny says, "Of course you realize this means war" it's *motivated*. The Lummox (a magician, "Ala Bama") smacks Bugs in the face with a pie. This Bugs Bunny cartoon is exactly the formula Jones used in many later cartoons, the films he says have Bugs Bunny's personality down. The lummox in this cartoon is a proto-lout, a generic design, but still kind of funny. He has the little feet and hands that Jones loves to draw and a big fat body.

This "motivated" Bugs Bunny is important to Jones. He speaks about it a lot.

"Well, I always underwrote the idea of Bugs being a heckler — he's minding his own business, and then somebody comes along and tries to disturb him, hurt him, destroy him. But when he fights back, he becomes an anarchist, rather like Groucho Marx."

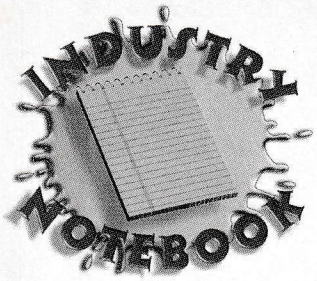
In *Bugs Bunny Magazine*, Jones explained, "I felt that somebody should always try to impose his will on Bugs. That gave him a reason to act, and *I couldn't understand a character unless he had a reason for what he did.*" I don't think I agree with this. A character's central personality trait — *who he is* doesn't need to be motivated. I think that you have to motivate the character's *departure* from his personality. If somebody is going to do something against his nature, *that* you have to motivate. But you don't need to explain why a character acts the way he does naturally.

Think about *The Honeymooners*. Imagine if we had to explain why Ralph is an a-hole at the beginning of every show. We don't know why he's an a-hole , he's just an a-hole. And we believe him because he's a convincing a-hole. He *likes* being an a-hole.

Bugs Bunny in Bob Clampett's cartoons is completely convincing as a wiseacre; he *likes* to screw with people. He likes to screw with people in Tex Avery's cartoons, "Hmm...let's see, what can I do to this guy next?" Bugs is a happy heckler in Friz Freleng's, Bob McKimson's, Art Davis' and Frank Tashlin's cartoons.

If Bugs Bunny deviates from his normal cool behavior, *then* we need a motivation,

continued on page 64



Supply and Demand

by Harvey Deneroff

Yes, these are indeed boom times for the animation industry, nevertheless there are problems. A crucial one, at least for producers, is the deepening shortage of animation artists.

In Los Angeles, the Motion Picture Screen Cartoonists reports that of its some 1,600 active members, only about 100 are "unemployed." Most of these, though, are probably working at nonunion shops. There is also every indication that employment for nonunion people in Hollywood is at similar levels. The same story seems to be repeating itself in major production centers across North America and Europe.

The most visible part of this demand comes from the Hollywood majors and their rush to make theatrical features. In the past year, Nelvana, MGM, Warner Bros., Fox and Nickelodeon have all started feature divisions and are (or will soon be) actively shopping for talent. In the wake of Disney's success with *The Return of Jafar*, an expansion of production of features for the home video market also seems certain.

If this was not bad enough, the CD-ROM market has exploded and is already a prime job market for animation school graduates. Some high-end game companies are also going after experienced feature-quality animators.

Given the current situation, it is not surprising that wages are beginning to escalate. Already, major studios are offering up to $2,200 a week for "A" animators, twice union minimums. In this climate, smaller companies are having problems both recruiting new people and holding on to the ones they already have. Even with a reliance on computers, animation remains a highly labor intensive operation, putting considerable upward pressure on budgets. To cope with the inability to find talent and budgetary problems, game producers are now starting to send work overseas.

The very breadth of the current expansion and the opportunities it presents may blind some producers to the problems caused by such a tight labor market. At the very least, industry growth will be affected, until supply catches up with demand. In the meantime, it will be a great time to be an animation artist.

Harvey Deneroff is the editor and publisher of *The Animation Report*, an animation industry newsletter.

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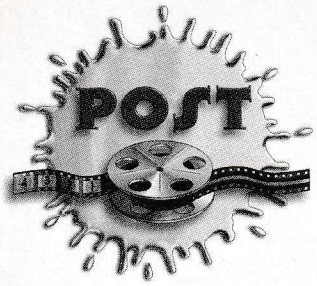


by Debra Kaufman

Slop Goes 3-D

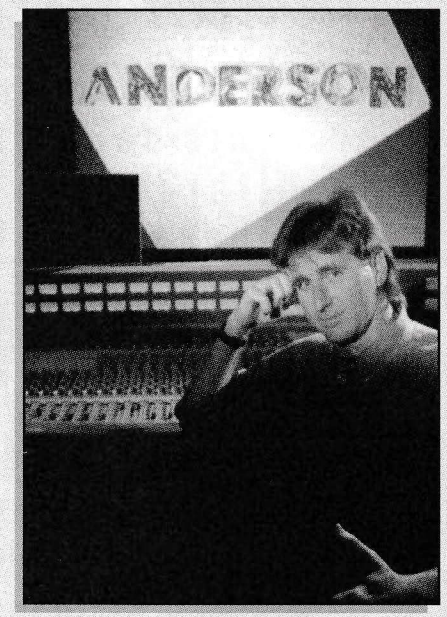
When *Cosmic Slop*, the new HBO sci-fi series, begins airing this fall, don't miss "Space Traders," the episode directed and produced by the Hudlin Brothers (Reginald and Warrington of *House Party* fame) which includes some spectacular 3-D computer-generated animation by Anderson Video at Universal Studios.

"Space Traders" required 30 CGI shots, about half of which involved the creation of an armada of space ships. The five-member Anderson Video team used SOFTIMAGE for the 3-D modeling (by 3-D artist Bob Lloyd), Aurora Liberty for paint and compositing, and a D-1 suite for additional compositing (compositing editor was Richard Hiltzik). Unlike many projects that integrate CGI with models or miniatures, "Space Traders" space ships are 100 percent digital animation.

"Reggie was very specific about the look he wanted and we couldn't just go and find it in a prop shop," says Anderson Video Vice President Bruce Long. "And, there were so many changes that, had we been forced to do practical or floor effects, we would have gone way over budget and been stuck."

To maximize work efficiency, the D-1 edit suite and the two SGI platforms (an Indigo Elan and an Indigo 2) shared the A66 Digital Disc Recorder so that the team could work in real-time in both bays simultaneously. In-house producer/visual effects supervisor, Scott Enyart reports the space ship armada does stunts so integral to the plotline they can't talk about them until the episode airs.

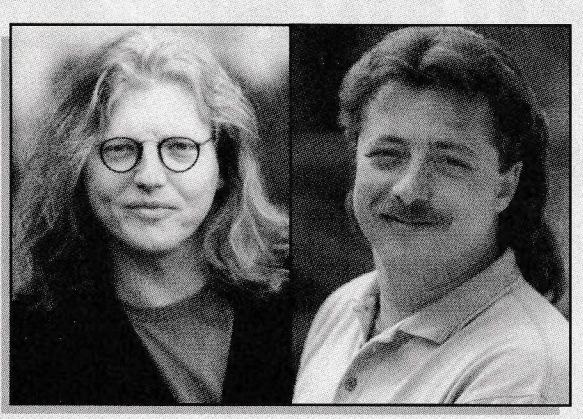
"In 'Space Traders,' CGI is used in a way that doesn't just dazzle but makes one think," promises Long.



Scott Enyart

Variety Is King

"The Circle of Life," a music video that integrates scenes of Elton John performing the song he wrote for the Disney movie *The Lion King* with clips from the film, is a big hit on MTV. Varitel Video in Los Angeles was the post facility that helped create the popular music video.



Brian Linse **Don Wilson**

Colorist Brian Linse transferred the live-action film elements to video, using a da Vinci Renaissance 8:8:8 color corrector to desaturate color and turn the scenes to black and white.

"The performance scenes were shot on Kodak 98 high-speed stock which, along with the color corrector, enabled us to achieve a high-contrast look without sacrificing grain — even though it was shot in low light," reports Linse.

Varitel editor Don Wilson edited the video, first cutting an off-line version on an Avid nonlinear system and then going on-line in one of Varitel's all digital bays. Wilson, who has extensive experience as a music video editor and considers his forte to be "performance cutting," captured the intensity of singer Elton John's performance and integrated it with the power of Disney's animal animation.

"With *Lion King* there were a lot of great scenes," says Wilson. "So instead of telling one linear story, we showed lots of little, individual stories. I looked for shots where Elton had a natural expression of emotion when he was performing and tried to find a scene in the animation that made it look like he was reacting to that scene."

For example, when ZaZu accidently smacks into a hippo rump and slides to the ground, we see Elton John smiling in the next cut.

Noise Reduction

At Unitel Video, taking the noise out of *The Simpsons* doesn't mean making Bart shut up.

Video "noise" can refer to the dirt and scratches, which are common when animation's cels come from overseas and are subject to multiple handlings. At Unitel, which handles post production on TV animation series *The Simpsons*, *Aladdin* and *Cro*, video noise was a real issue. In response, the Hollywood post-production facility bought a DVNR (Digital Video Noise Reducer) from Sweden to simplify the process and save time.

"Normally in the confines of telecine we have some kind of noise reducer, primarily for film grain noise and reduction," explains Unitel Vice President of Engineering and Operations Mark Miller. "The DVNR goes a step beyond by detecting and eliminating single frame scratches, dirt and other noise — without producing a lot of artifacts and doing it in real-time."

Unitel colorist George Cvjetnicanin says that, before the DVNR, he would freeze the preceding frame over the one with the dirt or do a "digital wipe" over the dirt with pixels from an adjacent frame, both time-consuming and tricky maneuvers that added two to four hours to a transfer job. "The DVNR's Automatic Scratch Concealment mode looks at three frames at one time, takes pixels from the adjacent frames and cleans them up automatically, in real-time," says Cvjetnicanin.

The only problem that can arise is, for example, in a shot of a camera panning across a night sky with lots of stars. The DVNR will wipe out the stars if the camera is moving, because the small white dots are identified as "dirt" that didn't appear in the same place in the preceding frame.

"Star fields are the most blatant example but anything that's small and light in terms of the space it occupies on the screen — like a highlight — will be erased," he explains. "We just don't use the DVNR for those kinds of scenes. But where we do use it, it saves a huge amount of time."

George Cvjetnicanin

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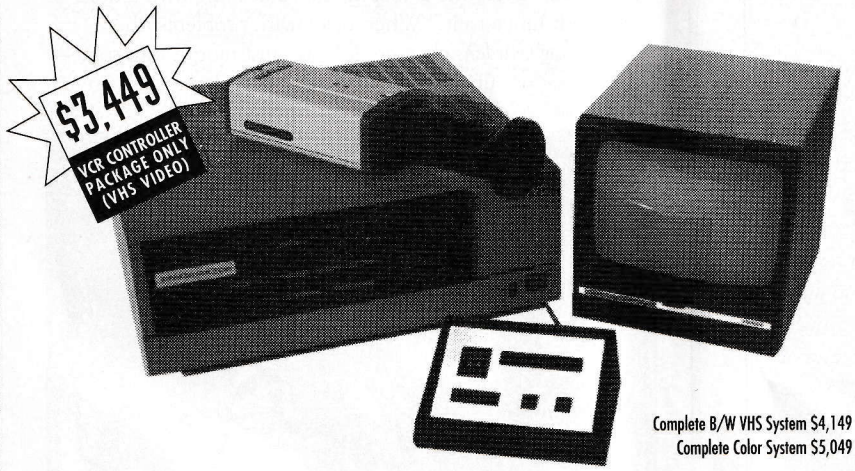

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Pittard Sullivan Fitzgerald is creating a series of bumpers for the Saturday morning children's programming on **CBS**. A total of thirty-five components will be produced, involving 10 designers and illustrators, and using various techniques such as stop motion, clay, CGI and conventional illustration.

Whispering Gardens is stepping into the International Television scene with 26 episodes in pre-production. The series has already been sought out by the international community and is gaining momentum in the U.S. Based on a set of fully illustrated books which will be published in Europe by hpt-VERLAGSGESELLSCHAFT mbH & Co. KG., Whispering Gardens involves the adventures of the Whisper Kids, a group of animals who explore a world of gardens. Line producer is David Cobb and musical director is Peter Tomashek. Co-creators are Cheryl Pestor and George LeFave of **Abby Lou Entertainment**. Says LeFave of the series, "Everyone is looking for something with a little more substance to it." When faced with problems, the *Whispering Gardens* characters "don't just morph into something else, or punch each other out," they discover positive ways to work out their problems.

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Poetry in Motion

by Rita Street

During the winter of "ridiculous blizzards," independent animator Emily Hubley huddled in her basement with a tenacious and high-spirited crew and brought poetry to life. (Between work on scenes, Assistant CJ Sarachene even helped neighbors dig cars out of the snow.) To be more specific, Hubley was the director of a project that brought poetry and animation to Lifetime Television. *Woman to Woman on Lifetime* is the name of this series of 10 one-minute segments that are currently airing.

Arthur Greenwald Productions, Ltd. was hired to produce the shorts after Lifetime made a firm move to attract a primarily female audience. Arthur Greenwald immediately set on the idea of interpreting poetry. But, as he puts it, "wanted to avoid what MTV was doing with Poetry Slam which seemed campy and fun, but wrong for this project. Animation offered a more imaginative way to visualize the poetry without being literal."

Poet Laureate of the United States Rita Dove served as the spokesperson and consultant for the project and her poem, "Flash Cards," was illuminated in a collaboration between Emily and mother Faith Hubley. The poem is a series of images about girlhood, the things a young girl loves and hates, the worries and frustrations and the strong sense of self that arises from overcoming obstacles. In the poem, the young girl's mastery of mathematics is especially important because her math lessons bring her closer to her father.

(Clockwise from top) From Good News! *Nilda is Back!* Animator/ Director Emily Hubley. Animator, Karen Aqua. From *homage to my hips.*

Greenwald remembers their first meeting with poet Collette Inez, "It was in New York at the Yale Club. Emily and I were worried that she would think it looked like we were trying to put a Coca Cola logo on her poetry." Greenwald and Hubley came armed with an elaborate storyboard of Inez's poem, "Good News! Nilda is Back!" Inez received them "warmly and liked the idea." She also honored them with a reading of "Nilda" which Greenwald remembers as very "expressive. There was so much fun and wonder in her voice. It enhanced the storyboard and freed us to make it even livelier. It also made me appreciate Emily's contribution even more because she was able to seize on things like that."

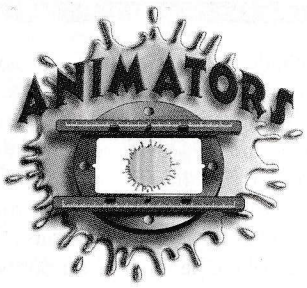
For Hubley, who is known for her iconic images, intricate color and design, and dream world stories, the project was in some ways a renewal. The verbal textures brought her back to experimenting. For the conga line of ladies in curlers and beauty parlor gowns in "Nilda," Hubley used permanent markers on cels that got "slippery and slidey" giving the gowns an almost iridescent quality. For Nancy Koerbel's, "My Father and I Go See Balloons," she used cut-outs from different textured paper "like stationery that looked like granite."

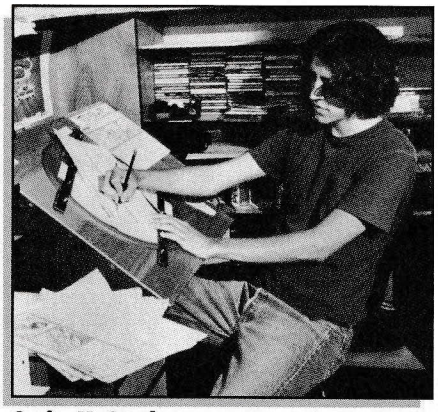
After five of the shorts were completed, Hubley found herself behind schedule on assisting Faith on another film. She remained consultant and storyboard artist on the project but worked with other animators to complete the films. Michael Sporn completed "Against Cinderella," by Julia Alvarez, "In the End We Are All Light," by Liz Rosenberg and "Mother of Revelations" by Rosa Maria Arenas.

Karen Aqua designed and completed two pieces that were combined together, "homage to my hips," by Lucille Clifton and "Jump Cabling" by Linda Pastan. Aqua also designed and animated, with Julie Zammarchi, "Our Lady of the Laundromat," by Belle Waring.

Aqua saw the project as a "natural progression" of her style. For "homage to my hips" Emily suggested "hips as close-ups that transformed" — a woman constantly transforming into other possible selves. Like "Nilda," "homage to my hips" is very rhythmic, so Aqua envisioned the piece as a dance. For inspiration she "listened to the poem over and over, swinging my hips in front of my mirror," she recalls.

In the final analysis of the project, Lifetime Television should be commended. Through a marketing effort for image promotion, they managed to not only speak to women but to the world, proclaiming that independent animated shorts and poetry are worthy art forms. To echo poet Liz Rosenberg, this project is certainly a win-win scenario for television, "a medium that desperately needs more *poetry*."

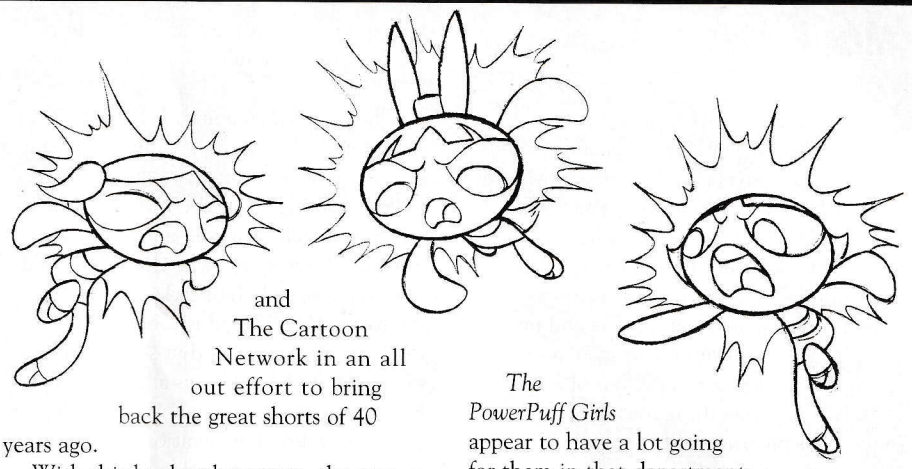




Craig McCracken

"I realized that little girls flying around as superheros beating up criminals is funnier than just some guy," says Director/Creator Craig McCracken, his large brown eyes hiding behind a mop of curly brown hair as he discusses his inspiration for *The PowerPuff Girls*.

The PowerPuff Girls will make its debut on the Cartoon Network as one of 48 cartoons being produced by Hanna-Barbera and The Cartoon Network in an all out effort to bring back the great shorts of 40 years ago.



With this landmark venture, the pressure is on to produce the best possible cartoons. But, can Hanna-Barbera really turn out the kind of quality shorts that were produced during the heyday of Warner Bros. and Disney?

Executive Producer Buzz Potamkin certainly is determined to maintain quality. He likens the short production process to the production of commercials rather than the production of television shows.

"When you're making commercials you never lose sight of the value of an individual frame. You only have 720 of them and you better be damn careful of them all — never lose sight of an individual frame. That's the sort of emphasis I'm trying to place on the shorts."

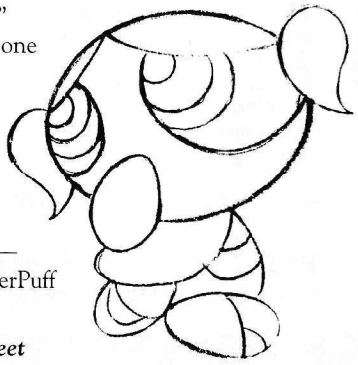
As far as content, that's up to the artists. And the artists' mandate for the project? It's gotta be funny.

The PowerPuff Girls appear to have a lot going for them in that department. Blossom, Buttercup and Bubbles are just your average kindergartners. They have to go to school and they like to draw with crayons. They also just happen to be the superheroines of Townsville, the biggest celebs around, and the trio the mayor relies on to save the day.

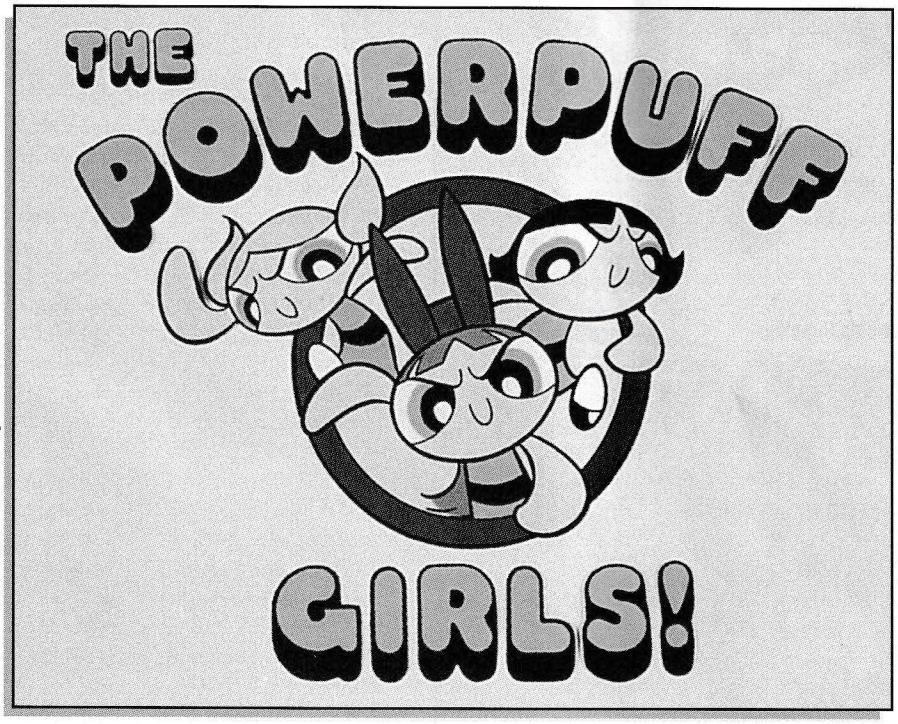
Blossom is the head PowerPuff and leads her gang with a pretty stern hand. As McCracken puts it, "She's the one who makes sure that the day is saved correctly." Buttercup is the tough one. "She doesn't want to go through all the formalities of being a superhero. She'd rather just beat up anyone who does anything wrong. She's got a real short fuse." And, Bubbles... ah Bubbles. More concerned with crayons than flying, she secretly just wants to be a little girl.

The crusaders' early name was the "Whoopass Girls" and Craig's first short by the same name toured the country with *Spike and Mike's Festival of Animation*. McCracken recently pitched the second episode to the powers that be at Hanna-Barbera and The Cartoon Network. If all goes well you may see the Girls battle The Amoeba Boys sometime next year. "They're the simplest criminals in Townsville," says McCracken, "Because they're single-cell organisms their criminal minds haven't evolved."

Their one goal in life? To get in a fight with the best kids in town — The PowerPuff Girls!



—R. Street



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Mike Gribble: In Memoriam

On August 31, 1994, a very sad event occurred in the world of independent animation. Mike Gribble, the Mike of *Mike & Spike's Festival of Animation* passed away.

In February, I learned that he was very ill, but the fact that he went so quickly was a huge shock. Mike was always a much-loved figure to animators and made a major contribution to the art of animation. His annual compendiums of animation brought something special to audiences. His presence will be greatly missed, and his passing is a loss for anyone who loves animation in the purest sense.

When I took over the *International Tournee of Animation* in 1984, I began my mercurial association with Mike. During the past decade we pounded the pavement together at film festivals the world over. I was looking for films to acquire for the *International Tournees* and Mike was searching for films for his *Festivals of Animation*. Though we were fierce competitors, I had great respect for Mike and a deep admiration for the unique way that he approached his job and his life. In all my travels I have never met anyone quite like him.

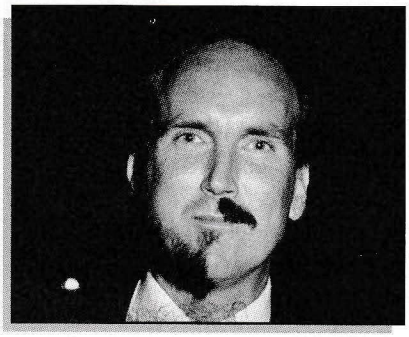
The closest I came to his lifestyle was in the late '60s and early '70s during my travels to Berkeley, Boulder and Greenwich Village. During that time I had the good fortune to include myself among a huge number of free spirits who dressed in wild clothes, wore wild hair styles and enjoyed life to the fullest. And it is because of my fond remembrances of that special time in my life that I have always admired Mike. Essentially people like me who were a part of the Woodstock generation said we were going to change the world and live life the way we wanted to live it. But over time most of us became our parents anyway.

Not Mike. He embodied that creative devil-may-care, live-life-to-the-fullest, free spirit of the '60s. I have never been around Mike when he wasn't having a good time. Whether he was on a stage facing hundreds of animation enthusiasts or having a glass of Chardonnay with a small group of friends, he was always the same quick-witted, fun-filled life of the party.

Though our business relationship was always a challenge, our personal relationship was rewarding and I will miss Mike. He made a unique contribution to a very special art form and was able to touch the hearts of many. The international film festival circuit will never be the same without him and the loss to animation enthusiasts in the cities where he traveled cannot be fully measured.

God bless you Mike, and on behalf of animators and animation enthusiasts everywhere, thank you for the legacy that you have left behind.

— Terry Thoren



Mike Gribble

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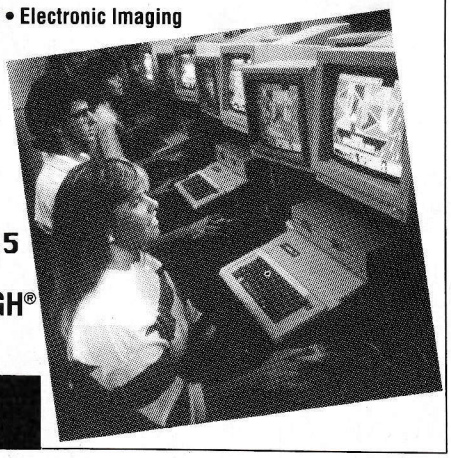

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from page 22

Iguana Entertainment welcomed **Cyrus Lum,** formerly of Crystal Dynamics, as director of its new Advanced Technology Department. On the heels of the spring release of "NBA Jam," Iguana plans a Christmas 1994 release of "NFL Quarterback Club," an original football game they developed for the Nintendo Super NES and Sega Genesis game systems.

Celebrating a successful first year in North America is **Chromacolour Limited** in Calgary, Alberta. A subsidiary of the London, UK-based company, Chromacolour provides products developed specifically for the animation industry such as paint, cels and paper, and furniture, as well as consulting and special order services.

Lucille Bliss plays a boy who is tormented by dyslexia in an audiocassette version of the book, "The Gift of Dyslexia." The book defines dyslexia as a perceptual gift and points out that many successful and talented people were dyslexic, including Walt Disney.

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COVER STORY

the HOUSE that Garfield Built

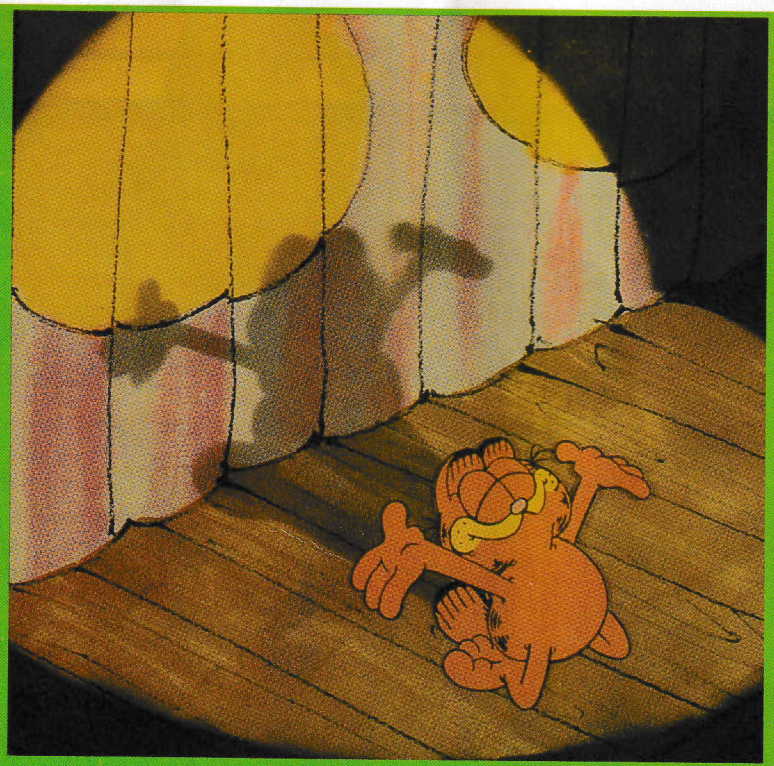
by Morrie Gelman

Film Roman has been working-for-hire for 10 years. Now Film Roman is moving to the next level.

A funny thing is happening to Film Roman, that wonderful, almost anachronistic, animation boutique: it's becoming vertically integrated. This throwback to private, paternalistic, down-to-earth, trustworthy entrepreneurs is moving with the times, trying to build and expand upon its solid base as a television supplier.

FR is now global, developing new areas of distribution and production, with a newly formed licensing and merchandising division aggressively seeking interactive opportunities.

In what has to qualify as a feat, FR has acquired exclusive animation rights to the 1996 Olympic Games in Atlanta, along with redesigning Izzy, the event's cartoon mascot destined to be one of the hottest licensed characters in the next two years.



The show that gave Film Roman a solid foundation, *Garfield and Friends*, will move into its eighth season on CBS this Fall.

Internationally, Film Roman has a co-venture with a Moscow studio which they are calling Film Roman Russia. One of the larger distributors of animated programming internationally, Film Roman Russia employs 200 people. There also are support personnel in a half-dozen international animation studios in Taiwan, Hong Kong and mainland China, to which Film Roman farms out parts of its diverse productions.

These run the animation gamut — prime-time specials, prime-time series, theatrical features and shorts, first-run syndication programs, and TV commercials.

FR is currently one of the top suppliers of animated programming, co-producing one of the top-

Garfield and Friends © 1994 PAWS, Inc.

rated, animated television series, *Garfield and Friends* for CBS, *Bobby's World* for Fox Children's Network, the prime-time hit series *The Simpsons* for Fox, *Cro*, a co-production with the prestigious Children's Television Workshop for ABC, and *Mighty Max* for first-run syndication.

The Critic, which spoofs current movies, is that rarity — an adult animated series in primetime (coming back as a mid-season replacement on Fox after a season on ABC).

Last year's theatrical release, *Tom and Jerry: The Movie* reportedly came to FR because company founder Phil Roman was the personal choice of Joe Barbera for producing the film — the ultimate compliment from the co-developer, with Bill Hanna, of the original "Tom" and "Jerry" characters.

The history of FR begins when an 11-year-old "little Mexican kid" from the raisin farmlands of Fresno, saw Walt Disney's *Bambi* and thrilling to the animator's art, decided that all he ever wanted to do was draw.

In 1984, Phil Roman, then 54, the brilliant achievements of Disney and other animator "greats" burned deep in his memory, started Film Roman, with a staff of three animators and *Garfield* specials as the first business. In 10 years, FR has grown to a staff of 250 with expected 1994 sales of $33 million.

Today, Film Roman is arguably one of the largest animation houses in the U.S. Warner Bros. and Disney are clearly the primary competitors.

When Phil Roman started FR he didn't kid anyone about his goals. "I don't want to be the biggest studio in town — or even the busiest," he said at the time. Instead, he explained, the objective was to control growth so as to turn out careful, quality work.

His dream was to have a little studio turning out one or two specials a year for television.

"I was in heaven," he recalls about doing the first *Garfield* projects. "I thought it was the best of all possible worlds."

The cozy world of FR changed for good (and presumably for the better) in 1987 when Judy Price, then head of children's programming at CBS, ordered *Garfield* for Saturday morning. That first season as a regular series on CBS *Garfield* was the number one Saturday morning show. The next season, 1988-89, *Garfield* was increased to one-hour, its length ever since.

In these days of acquisitions and mergers, the privately owned status of FR is decidedly endangered. According to Roman, the company is currently studying, along with investment bankers, as to how best structure its financial future, be it through strategic partners or investors or going public (the latter not likely to happen for at least a couple of years).

"We're not fully in control of our own destiny," Roman concedes. "We're not like Disney or Warner and say, 'go ahead and do it' to projects. We don't have the wherewithal."

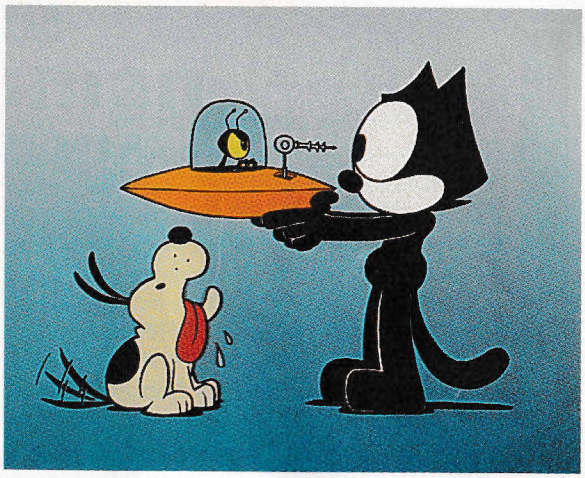
Instead, FR has to constantly puzzle over who is going to finance a show and how the negative costs will be covered.

"That's what we have to worry about," Roman points out. "Making the picture is the easy part."

Even though Roman is not drawing anymore, or working as much within the business of animating and directing, he's still having "a great time" dealing with the talent, coming at them from a different level.

Roman, who feels very blessed, truly believes he has lived "the American Dream."

There was no master plan for building Film Roman, he assures people. "I'm not that smart," he says. "Things happened and I just reacted to them."



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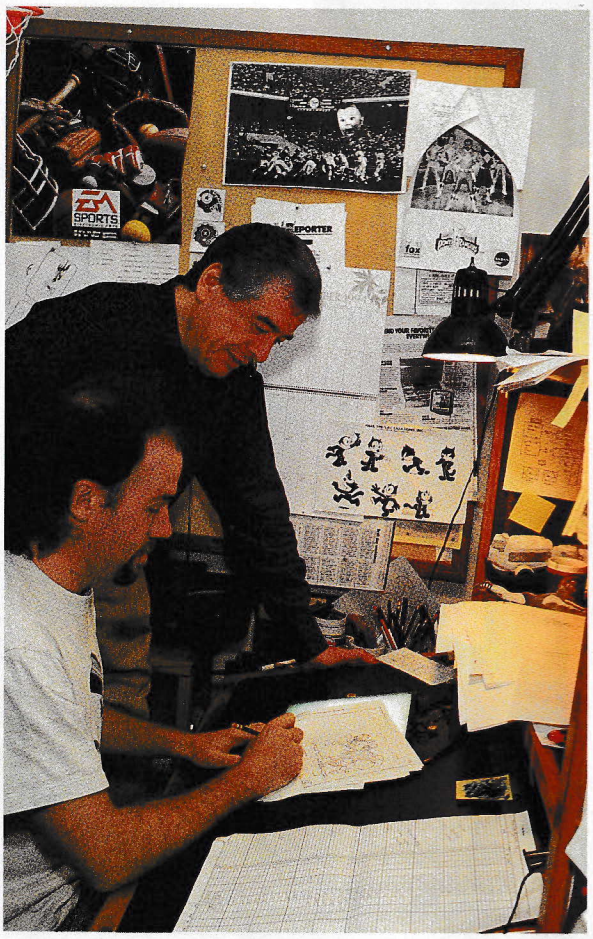
Film Roman is producing a series of 50 five-second Felix the Cat bumpers for CBS for use this fall throughout the Saturday morning kids line-up. Phil Roman is personally producing and directing the spots to represent the venerable Felix shorts. A Felix series is in development with CBS for fall 1995.



Phil Roman (standing) works on Felix with Jim Schumann, a former intern who is now a full-time storyboard artist.

Silverman & The Simpsons

David Silverman, supervising director of *The Simpsons*, is a rising star in animation. Film Roman publicity director Sarah Baisley is confident that the dynamic and decisive Silverman is animation's equivalent of Steven Spielberg.

On loan-out from Fox to FR, Silverman has been with *The Simpsons* since it began as a series of interstitials on *The Tracey Ullman Show*.

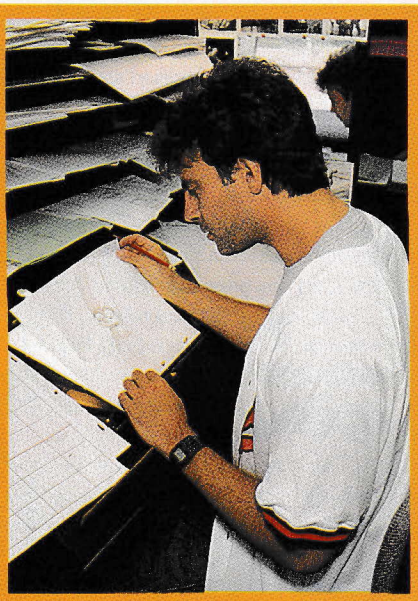
Silverman knew from the start that the scripts "were terrific" and the show "did not look like anything else" on television, but at best he figured it would have a small cult following and probably achieve a life of at least two years.

He explains the sensational success of *The Simpsons* by noting that "it came out of nowhere" at a time when "everything had a studio look."

Silverman points out that *The Simpsons* brought *The Saturday Night Live*/David Letterman/National Lampoon sensibility about everyday life to animation and prime-time. The show came at the right time with the audience "waiting for something like this to happen."

Appointed supervising director in the third season of *The Simpsons* (its first telecast as a series was Dec. 17, 1989), Silverman misses hands-on directing, although he will be directing one episode during the 1994-95 season. (FR succeeded Klasky Csupo for production of the show after the 1990-91 season.)

Silverman, who notes *The Simpsons* will go on with first-run episodes for at least another three seasons, is not looking to top his current experience. "I'll do what I like," he says about life after *The Simpsons*. But he makes it clear that he does not want to run a studio.



David Silverman

©The Simpsons ™& © Twentieth Century Fox Film Corp.

New *Simpsons* for at least three more years! (r) *The Critic* will air again this winter on Fox. (facing page from top) Executive V.P. Bill Schultz and Creative Director Guy Vasilovich. Phil Roman discusses work with Phyllis Craig, Color Key Supervisor.

Production

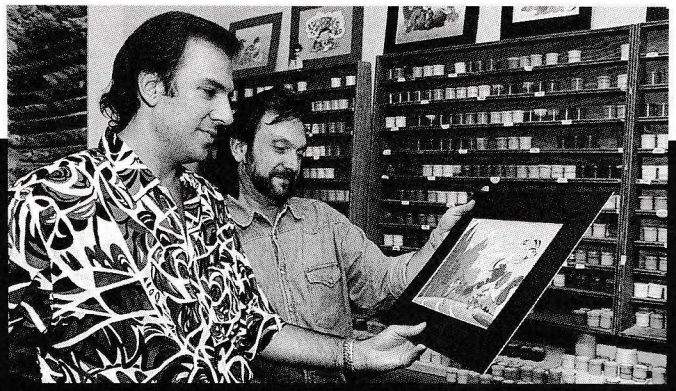
Anne Luiting didn't fully know what she was getting into when joining Film Roman as director in charge of production, talent and staffing two years ago. She was coming off a hectic two-year stint as production manager at Warner Brothers Animation, supervising production of 65 episodes of *Batman: The Animated Series*, working with three producers, four directors and a staff of 83 in-house artists.

Yet in the 1994-95 season at FR, Luiting will nearly double her prior production involvement and staff supervision, administering 114 programs encompassing episodes for six series and two specials. She'll also be working with 240 artists and talent.

With Fox ordering new episodes of *The Critic*, which formerly played on ABC, FR rates as the only studio which had its entire production slate renewed for the 1994-95 television season.

Luiting's '94-'95 production schedule calls for 22 episodes of *The Simpsons* at 8:00 p.m., Sunday, on Fox (on a three-year renewal); 13 episodes of *Bobby's World* at 7:30 a.m., Monday through Friday, also on Fox (in its fifth season); 27 episodes of *Mighty Max* in first-run syndication (in its second season, expanding to five days a week); eight episodes of *Cro* at noon (on its second season), Saturday, ABC; 13 episodes of *The Critic* (projected broadcast in January 1995) on Fox (after a season on ABC); 16 episodes of *Garfield & Friends* at 10:30, Saturday, on CBS (in its eighth season); plus *Cool Like That* (primetime) and *Nick & Noel*, two holiday specials. The latter is for prime access, produced for Toys "R" Us and distributed by Bohbot Entertainment.

The Critic © 1994 Columbia Pictures Television, Inc.



International

FR's emphasis on quality attracts on-time, on-budget people such as executive v.p. Bill Schultz, who oversees business and production activities. Though only 32, Schultz already has stints at Marvel Productions and New World under his belt as well as working on various primetime series and television films for Columbia Pictures Television. He Joined FR in 1989 as V.P. of Production and Development and quickly adapted to the company's attention to detail. Described as "hard-driving but fair," and "prudently ambitious," Schultz has been instrumental in developing a more far-reaching business plan, including a department soley devoted to international market opportunities.

"The international arena has become a vital part of our business," says Schultz. "As the U.S. market becomes more difficult, the additional support of the international market allows us to compete and maintain quality," he adds.

In place is a co-venture with Films by Jove (former Russian actor Oleg Vidov, his wife Joan Borsten and their associate Sonja Konbrandt) which acquired the 1,200-title Soyuzmultfilm Studios library and gave FR the right to distribute these films worldwide. The initial release is a package of 12 one-hour specials, "Film Roman Presents... Animated Classic Showcase."

Stories include Hans Christian Andersen's *The Ugly Duckling* (first prize winner in the British Festival of Animation), and *The Golden Antelope*, an Indian folk adventure (award winner at five international exhibitions, among them the Cannes Film Festival).

FR has translated these stories into English and added stereo music and effects tracks. The international series was introduced at the MIPCOM television market in Cannes in October 1993 and the programs began airing last fall in U.S. syndication.

The aim of FR internationally is to fill global needs in animation, and to do so in all possible cooperative ways: co-development, co-financing, co-production.

Currently, FR has such cooperative business relationships in the U.K., France, Germany, Japan, and Russia. FR has partnered with Argus Studios and Brownstone Productions to form a new production studio in Moscow called Film Roman Russia. The studio employs more than 200 people who specialize in theatrical quality productions in the classic tradition. Film Roman Russia also operates an animation school designed to train 150 students annually.

The Roman Story

A tiny, unassuming acorn gave root to today's sturdy oak.

Phil Roman came to Los Angeles with $40 in his pocket, a burning desire to be an animator and a letter of introduction from a Fresno theater manager where he had ushered. The kindly, perceptive proprietor of an animation art school took young Phil in as a scholarship student — no tuition, but two hours of "grunt" work nightly.

In 1955, Roman graduated to Disney as an assistant animator on *Sleeping Beauty*, but two years later he was back in his native central California, working at a commercial animation studio.

The '60s, the breakthrough decade, found Roman directing such memorable commercials as StarKist's "Charlie the Tuna." Then it was back to Hollywood and stints with top animation shops, including MGM, Warner Bros. and UPA. He also worked with such icons as Jay Ward and Chuck Jones.

In the '70s, Phil Roman began a long association (13 years) with Bill Melendez and the "Peanuts" gang. Somehow, he made the time to work with Ralph Bakshi on *The Lord of the Rings*. The Melendez connection had Roman co-director, then director, of a total of 16 "Charlie Brown" specials, 15 of which were Emmy Award nominees, and three of which won the Golden Lady.

This classic story of success through honesty and hard work had its underpinning on FR's ability to deliver quality, on time, on budget.

"That's really what we have to offer," explains Roman, acknowledged to be one of the only genuine animators to be running a major animation studio.

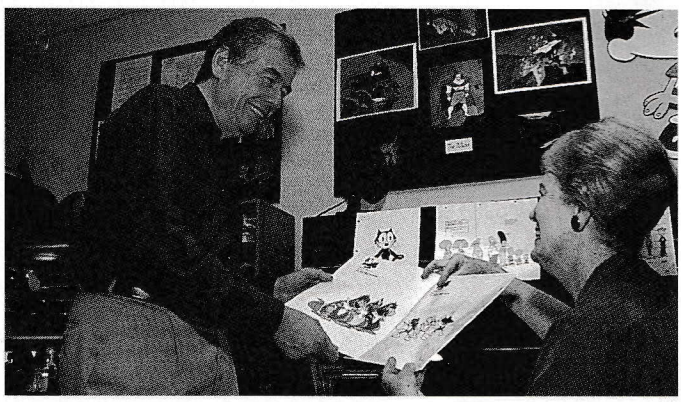
An emphasis on a people-friendly management attitude helped make FR a magnet for talented people in animation. Granted, FR's single greatest asset is people, its second is the atmosphere in which they work — collegial, supportive, with an "open-door" policy.

"We're doing what we love, we're doing it well, and we do it so that everyone profits," confirms Roman.

"If I create anything, I want it to be the best working relationship with our marketing partners and our people here at Film Roman."

If Yankee Stadium in New York is the "House that Ruth Built," Film Roman in North Hollywood is perhaps the house that "Garfield" built. Certainly, the "Garfield" character and TV specials put Film Roman on the map, establishing it as a place for quality.

Virtually each of 12 "Garfield" primetime specials, beginning with *Garfield in the Rough*, was nominated for or won Emmy awards.



Licensing

Licensing and merchandising, a vital part of the animation business, is the newest arena of activity for Film Roman. The Licensing Group was created as a division in January 1993.

Previously, FR was producing shows with characters controlled in licensing by its partners such as Children's Television Workshop with *Cro*. FR wanted to have the capability to manage and control both the creative and financial potential of licensing and merchandising on characters the company creates, develops and produces. Licensing and merchandising is viewed as a natural extension of FR's core business.

"We're developing our own characters now and we'll be able to put them to work for our clients through our licensing and merchandising division," says Phil Roman.

Jacqueline Blum, once a talent agent at Writers and Artists Agency, heads the new unit as vice president. She came to FR from Imagination Factory, which she started in 1991 with her husband Stan Blum. She ran the licensing and merchandising programs for such properties as *Bad Baby*, *Zorro* and *Shape Magazine*.

While at Brentwood Licensing Properties, another of her career stops, Blum handled TV packaging and merchandising of the multi-million dollar property, *Kliban's Cat*.

Mighty Max, FR's first action-adventure series, and initial first-run syndication property, is also the first FR show with company owned and managed characters. Led by Blum, FR is actively licensing *Mighty Max*. Videotapes are on the market featuring episodes from the weekly Sunday morning shows. FR also struck a deal for video games that will be offered by Nintendo and Sega. Basic Fun will be producing 3-D keychains of *Max*. Creative Plastics is making utility boxes filled with stationery items and *Mighty Max* figure notebooks, memo pads, book covers and stamper sets. Also Rubie Costume Co. is making costumes and masks of various characters on the show for Halloween.

Other recent *Mighty Max* licenses, targeted for boys aged 6-11 include Fruit of the Loom for undergarments. The *Mighty Max* video game by Ocean Software was introduced at the Chicago Consumer Electronics Show in the summer and will be in stores this fall. FR is doing a mini-comic book of *Mighty Max* that will be distributed at Toys "R" Us stores in the fourth quarter.

According to Blum, within the next couple of years FR will be controlling 100 percent of the properties it develops.

Commercial

Film Roman's commercial production unit has a multitude of animated commercial clients including McDonald's, Kellogg's, Alpo, Embassy Suites, Swiss Herb Candy, Trix Cereal, Toyota, Japan Air Lines, Nintendo, Butterfingers, Pizza Hut, Keebler, M & M Candies, Texas Instruments, Mattel, Ramada Inn, Kentucky Fried Chicken, Kitty Litter, Toys "R" Us and TGIFridays.

Carol Corwin, who carries the title of producer, is the head of the FR Commercial Animation Division as well as special projects. This year Corwin's unit produced a Happy Meals spot for McDonald's featuring Bobby of *Bobby's World*, and a *Skullmaster* 30-second spot for Mattel. For the first time characters from *The*

continued on page 65

Free Willy

This story of a boy and his whale makes the jump from the live-action big screen to Saturday morning toon, adding pro-environmental messages and a multi-ethnic cast to the mix. Youngsters Jesse, Randolph and Marlene share adventures with Willy, the three-ton title character, but also a sea-lion named Lucille and Einstein, a baby dolphin. "As soon as we saw the movie — before it was released — we were talking to Richard Donner and Lauren Shuler-Donner about doing a cartoon," says Nelvana's Michael Hirsh. The Donners and Jennie Lew Tugent, producers of the hit feature version of *Free Willy*, are continuing as executive producers of the cartoon series, in association with Nelvana and Warner Bros. Television.

Reboot

Ever wonder what all those little buzzes and beeps are when you switch on your hard drive? *Reboot*, television's first all-CGI series, has the answer: they're the sounds of a hero named Bob adventuring inside the computer, better known as "Mainframe City." It's taken three years, and at least as many backers, to bring this innovative show to the air, and the journey has not been easy. "We have been asked in a 12-month period to generate 300 minutes of full CGI," says *Reboot* producer Chris Brough, of Vancouver's BLT Productions, which is partnered with Alliance Communications.

Bump in the Night

A combination of stop-motion animation, live-action and computer-animated inserts, *Bump in the Night* follows the comic adventures of monsters and (allegedly) inanimate objects who come to life at night. In addition to the game-like snippets of CGI that appear in the show, computers are being used to aid the stop-motion animation. Each animator is equipped with a computer linked to a frame-grabbing board, which records and makes available for reference each prior frame. "It takes a lot of the stress and mendacity out of animation and just lets the animators *act*, without having to think about where they moved that thing a frame ago," says Ken Pontac, who with David Bleiman is producing the show through Danger Productions. ABC, which also has ownership interest, has taken the unusual step of commissioning two years worth of *Bump in the Night*, a move Pontac calls "an astonishing piece of good news."

Skeleton Warriors

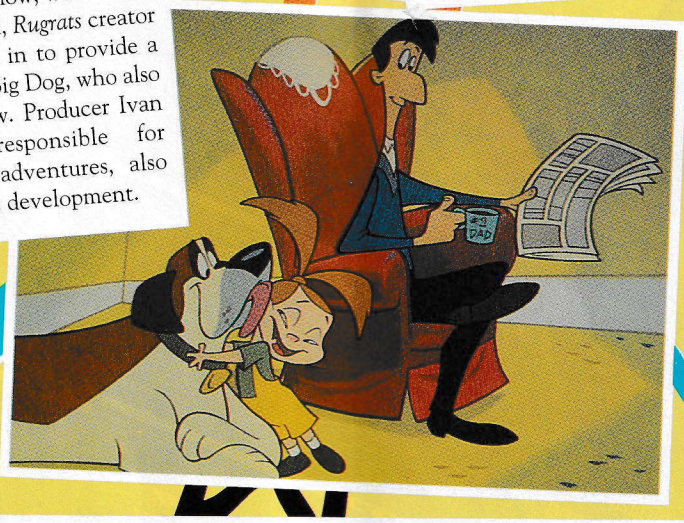
If Joseph Campbell had written cartoons, he might have come up with *Skeleton Warriors*. Peeling away the layers of high-tech CGI effects and adventure tooning reveals complex family relationships, secret warrior identities, dark mythic fantasy and even a touch of allegory in the character of "Joshua," a.k.a. "Spectre," who literally has one foot in "the light" and the other bony one in "the dark." Even the title has two meanings. "*Skeleton Warriors* refers to both the humans, The Skeleton Hunters, and the bad guys, the Skeleton Legion," notes series creator Gary Goddard, whose Landmark Entertainment group is producing with Graz Entertainment.

Beethoven

Those who think they know what to expect from an animated version of a hit family feature about a lovable St. Bernard might be in for a surprise. "This is the kind of show you'd expect to see on Nickelodeon or MTV; it's a very cool show," enthuses Jeff Segal, president of Universal Cartoon Studios and the producer of *Beethoven*. "We wanted to invent a show where teenagers and young adults, if they happened by accident to be tuning into the show, would really get off on it." To that end, *Rugrats* creator Paul Germain was brought in to provide a hipper, edgier take on the Big Dog, who also finds his voice in the show. Producer Ivan Reitman, the man responsible for Beethoven's live-action adventures, also had a creative hand in the development.

Disney's Aladdin

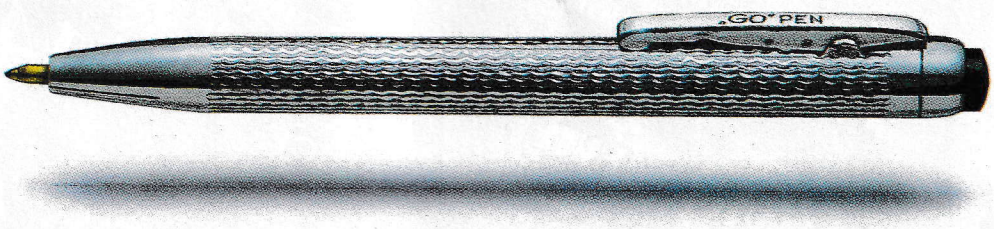
With a greater shift towards action/-adventure and a new Genie (Dan "Homer Simpson" Castellaneta), *Disney's Aladdin* hits the airwaves simultaneously on CBS Saturday morning and as a daily segment of the syndicated Disney Afternoon. And Producer Tad Stones would like to tell you that he has not worried in the least about being compared to one of the most popular — and biggest grossing — animated features of all time. He would *like* to... "We basically took the film and analyzed it to pieces, scene by scene," says Stones. Stones and company discovered character bits that were tossed off in the feature, such as the Carpet's great skill at chess, which will be a running gag in the series. Also, the series will present Iago the Parrot, voiced by comic Gilbert Gottfried, as a major character.



WildC.A.T.s

The battle for the planet has secretly been going on since before recorded history. Evil aliens called Daemonites have been checked in their attempts at galactic domination so far, but it is an ongoing task for the *Wild*C.A.T.s. Based on Jim Lee's wildly popular comic book, and brought to Saturday morning by Nelvana, the title superheroes are a Covert Action Team (hence *Wild*C.A.T.s) made up of members of the Kherubim race (benevolent aliens who have been stranded on Earth since pre-history), humans, and "crossbreeds." But as the turn of the millennium approaches, the once secret war between the alien races has broken out into the open, giving the human race a chance to aid in the battle. Will they survive until the year 2000?

INVENTED IN HUNGARY, 1946



Ball-point pen. Invented by Andor Goy and László Biró

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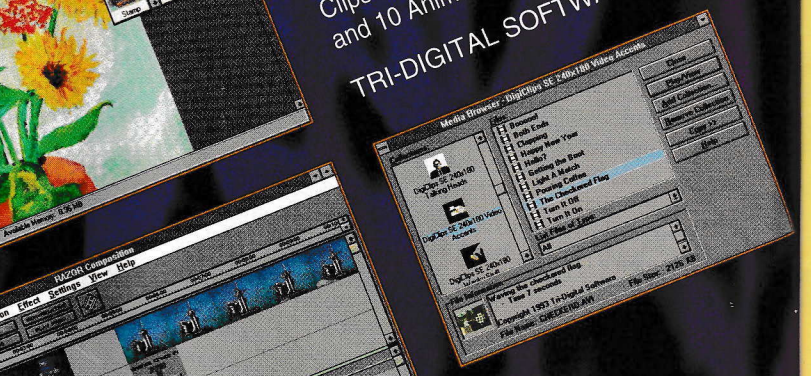

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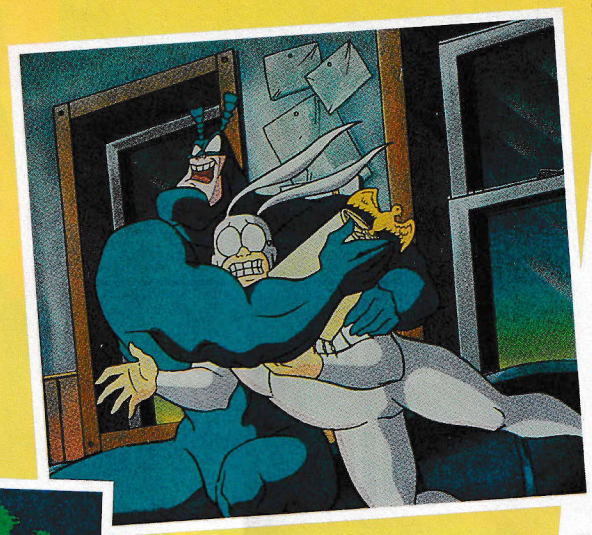


The Tick

He's blue, he's clumsy, he weighs 400 pounds and fights crime. No, it's not an LAPD recruiting prospectus, it's *The Tick*, based on the hit comic book by 25-year-old Ben Edlund. It's also something new for Fox Children's Network: a superhero satire that shoots for a cross-over audience. "You don't necessarily need to get every single joke to understand what's going on, and you don't even need to understand the satire. However, if you do understand the satire, it's another layer of humor," says Nina Hahn, vice president of development for Sunbow (which is producing the show in association with Graz Entertainment). Edlund himself has contributed many of the scripts, storyboards and models for the series.

Peabody Here: Animaniacs Returns

Steven Spielberg Presents Animaniacs has yet another prestigious name attached to it: George Foster Peabody. The series, now entering its second season on Fox, has won the University of Georgia's Peabody Award for Excellence in Broadcasting, but don't expect it to go to the heads of the creative team. "No one really knows what it is," says Senior Producer Tom Ruegger. "We think it's a bunch of Atlanta college students sitting around watching cartoons and saying, 'Yeah, let's give 'em a prize!'"

So much for prestige.

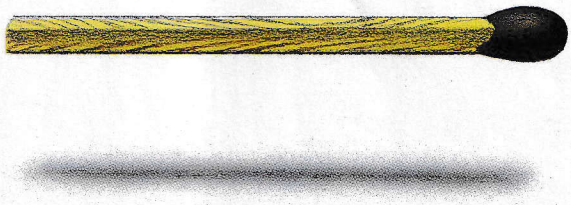
If awards don't occupy the minds of the Animaniacs creators, cartoons certainly do. Particularly the classic Warners toons of the 1930s and '40s, from which the series draws its inspiration, sense of anarchy and talent for parody that spares nobody, from Bill Clinton's attempts to play the sax to William Shatner's belief that he can sing.

Key characters Wakko, Yakko and Dot Warner are throwbacks to the "Bosko" years of the early '30s, the "rubber-hose school of animation," in Ruegger's words. That, however, was not the starting concept. Originally they were ducklings, with characters inspired by Tom Ruegger's own children. "Then we thought, 'Aah, we've done Plucky Duck and we don't want to do more ducks,'" he says, "so we put little noses on the duck beaks and they started evolving." This came after most of the other characters, such as "Pinky and the Brain," "Slappy Squirrel" and "Rita and Runt" had been developed.

The comic impertinence of naming them after the studio's founders struck Ruegger one day while on the famed Burbank lot. "Besides Steven Spielberg's name — which is a good thing to have — we didn't have anything that would really put the show over the top that would sell it," Ruegger says. "Then I saw the [water] tower and thought, 'Oh, we can call them Warner brothers and lock them up in this tower!'"

Executive producer Spielberg's participation has lessened somewhat for this series over his *Tiny Toon Adventures*, and Ruegger believes the difference is trust. "We know what he expects," he says, adding that Spielberg still finds the time to read scripts and review episodes, and occasionally requests changes.

INVENTED IN HUNGARY, 1836



Match-stick. Invented by János Irinyi

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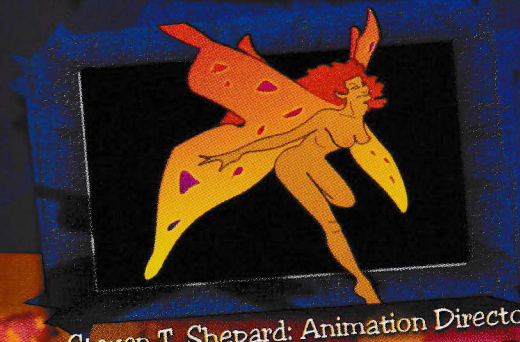
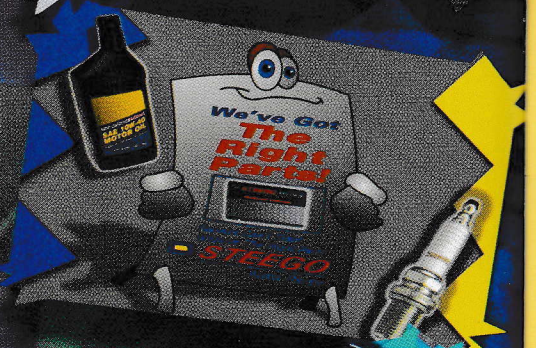


Steven T. Shepard: Animation Director



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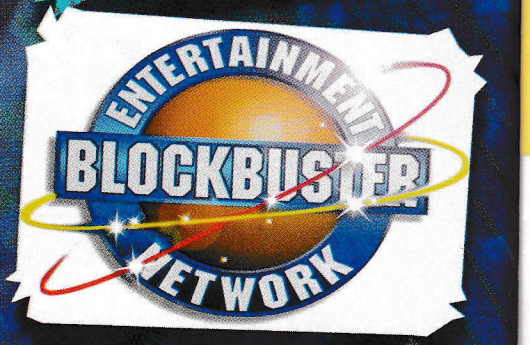

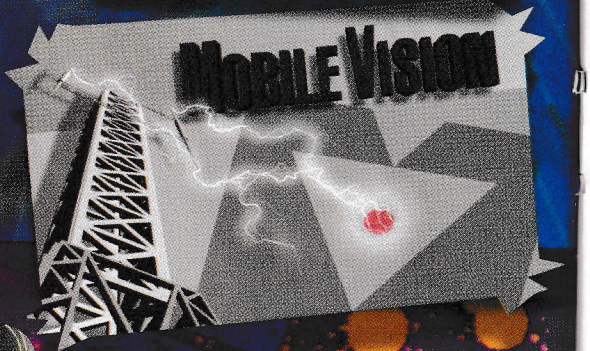

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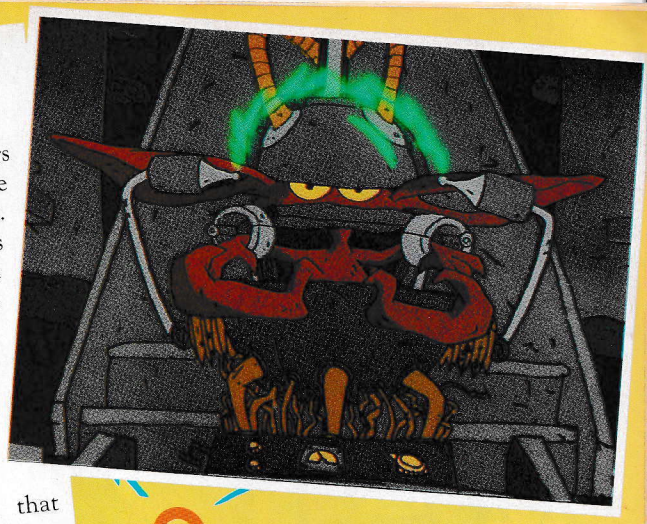
Aaahh!!! Real Monsters (Nickelodeon)

We all know there really are monsters hiding in the bedroom, but cut 'em some slack: they're only little kid monsters. The latest kid-driven comedy series from Klasky-Csupo juxtaposes the hijinx and the problems of the monster children (who have to attend monster school) with their real counterparts, which leaves the identity of the titular "Real Monsters" open to interpretation. "The kids, when they wreak havoc, are monsters," says creative producer Chuck Swenson. "Not that they're bad kids, they're just kids, tearing up their room like they're supposed to when they're 10. And these [monsters] do the same sort of things but on a different level." While aimed squarely at kids, *Aaahh!!! Real Monsters* promises a level of sophistication (Swenson counters with "respect for the audience") that should keep Mom and Dad watching too.



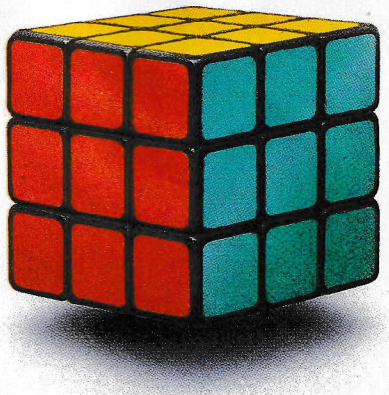
The Brothers Grunt (MTV)

Don't think about it too hard, just try to enjoy the bizarre characters, the wild, homage-to-Clampett gags and the ridiculous voices that are part of Danny Antonucci's *The Brothers Grunt*. An early entry into the fall season, the show follows the brotherhood as they wander through a strange new world — ours — encountering even stranger music videos, which are selected and used to advance the storylines. The characters were initially developed for a network ID, but MTV's Abby Terkuhle had other ideas. "The character design was so brilliant that I went back to Danny and said, 'Let's come up with a story that we can build around these characters.'" A non-video related animation show is also slated for MTV this December. Tentatively titled *MTV's Oddities*, it will feature episodes of Eric Fogel's *The Head* and Sam Keith's *The Maxx*.

Hurricanes (ESPN)

These days animation is everywhere, even on ESPN. *Hurricanes*, the first toon series to air on the all-sports channel, centers around a globe-trotting international soccer team, that finds adventure in exotic locales, frequently at the hands (and feet) of the evil soccer team, the "Gorgons." Launched last year as a co-production between DIC and Scottish Television, *Hurricanes* burned up the field in foreign markets.

INVENTED IN HUNGARY, 1975



Rubik's cube. Invented by Ernõ Rubik

Michel Gagné

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Nelvana: The Leader of the Pack

With five new animated programs making their debut this fall, new episodes for another four returning shows and two more series airing in reruns, Nelvana, Ltd., clearly has the winning ticket in the '94-'95 production sweepstakes.

In addition, the Toronto-based animation house can be found all over the channel listings: on CBS (*WildC.A.T.s* and *Stickin' Around*), ABC (*Free Willy* and *Tales From the Cryptkeeper*), PBS (*The Magic Schoolbus*), Fox (*Eek!Stravaganza* and *Jim Henson's Dog City*), USA (*Highlander: The Animated Series* and *Cadillacs and Dinosaurs*), The Family Channel (*Rupert*) and Nickelodeon, which continues to air *Beetlejuice*.

It's that sort of diversity upon which the company thrives, says Nelvana President Michael Hirsh. "You want to be supplying to all the networks that you can," he notes. "Clearly that's to the advantage of our company and the network."

Hirsh likewise takes pride in the creative and stylistic diversity of his product. "There isn't a house style we impose on our shows, therefore each show looks different, each one has its own unique flavor," he says.

Except for the fact that they are both rendered in animation, the loose, George Dunning-esque look of *The Magic Schoolbus* shares nothing with the energized comics-born graphic realism of *WildC.A.T.s*. How is all this possible using the same artistic talent pool? "Well, it's a large talent pool," Hirsh deadpans. The company keeps some 350 animation artists on staff in Canada, where the majority of the production is done.

This fall, as in seasons past, most of Nelvana's products are spin-offs from other media. *WildC.A.T.s* is based on a highly successful comic book, *The Magic Schoolbus* comes from a book published by Scholastic, which is co-producing the show, and *Free Willy*, of course, was a hit movie earlier this year.

Nelvana's one wild card this season (and another completely different look) is *Stickin' Around*, a series of one-minute interstitials created by Robin Steele (of MTV's *Stick Figure Theatre* fame) and Brianne Leary (of Nelvana's Bear Spots division), which will punctuate the CBS Saturday morning lineup. "Because it was a totally unknown property, the decision was to introduce it this way, much in the same way Tracey Ullman introduced *The Simpsons*," Hirsh says. Also like *The Simpsons*, the goal is to increase audience awareness to the point where a full *Stickin' Around* series results next fall.

Michael Hirsh isn't revealing any other specific plans for the coming year, except that he intends to "increase our diversity in the types of programs we are offering, even more so."

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I learned from my mother how to love
the living, to have plenty of vases on hand
in case you have to rush to the hospital
with peonies cut from the lawn, black ants
still stuck to the buds. I learned to save jars
large enough to hold fruit salad for a whole
grieving household, to cube home-canned pears
and peaches, to slice through maroon grape skins
and flick out the sexual seeds with a knife point.
I learned to attend viewings even if I didn't know
the deceased, to press the moist hands
of the living, to look in their eyes and offer
sympathy, as though I understood loss even then.
I learned that whatever we say means nothing,
what anyone will remember is that we came.
I learned to believe I had the power to ease
awful pains materially like an angel.
Like a doctor, I learned to create
from another's suffering my own usefulness, and once
you know how to do this, you can never refuse.
To every house you enter, you must offer
healing: a chocolate cake you baked yourself,
the blessing of your voice, your chaste touch.

by Julia Kasdorf

From the book **Sleeping Preacher**, published by the University of Pittsburgh Press

UPCOMING SPECIALS

Arabian Nights (Hanna-Barbera)
Airdate: Ran in August '94 on the Cartoon Network
Yogi Bear is smarter than the average genie in this episodic rendition of the classic tales, with (believe it or not) Scooby Doo's pal Shaggy filling in for Scheherazade, in drag. Magilla Gorilla is featured.

Tales From the Far Side
(FarWorks, Inc./International Rocketship)
Airdate: Halloween '94
Be prepared for anything as the truly skewed Gary Larson links with director Marv (*Bambi Meets Godzilla*) Newland and his company, International Rocketship, for the first animated treatment of "The Far Side." The show will consist of 15 or so brief, separate vignettes which will segue into one another. While being targeted for the American Halloween market, Executive Producer Toni Carmichael notes "the vignettes do not really depend on anything 'Halloweeny' and are really more a set of 'scary' tales, in the *Far Side* sense of the word."

A Hollywood Hounds Christmas (DIC)
Airdate: November 25, '94 (Syndication, through Bohbot Entertainment, Inc.)
This half-hour special is a marriage between DIC, a company that strives for positive-message, non-violent programming, and Cultural Exchange Corporation, the country's leading multi-cultural toy manufacturer. Based on the plush "Hollywood Hounds" toy line, *A Hollywood Hounds Christmas* is designed to promote multi-cultural awareness and racial harmony.

A Flintstone Christmas Carol
(Hanna-Barbera)
Airdate: Christmas '94
One more go-around for the oft-adapted Dickens classic, this time set in Bedrock.

The Christmas Witch
(Universal Cartoon Studios)
Airdate: Christmas '94
A seasonal special starring Angela Lansbury.

Alvin and the Chipmunks Trick or Treason
A Chipmunk Gathering
(The Krislin Company)
Holiday musicals created in association with Bagdasarian Productions.

Deck the Halls
Jolly Old St. Nicholas
We Wish You a Merry Christmas
O Christmas Tree
(all from Perennial Pictures)

You have to hand it to Indianapolis-based Perennial Pictures — they sure have the Christmas spirit. These four new half-hour specials, made for home video and the domestic syndication markets, bring the company's Christmas catalogue total to seven. All of Perennial's programs feature original characters such as Scuddle Mutt, Clawdia Catt, Edgar Allan Snow and Iggy Lou Bear.

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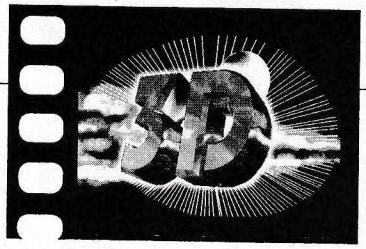

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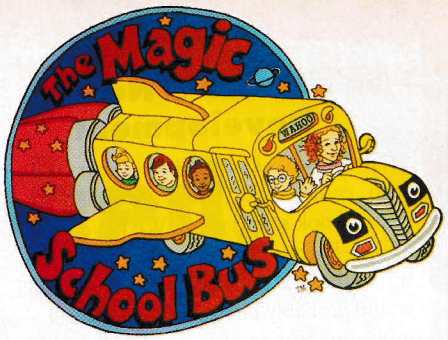

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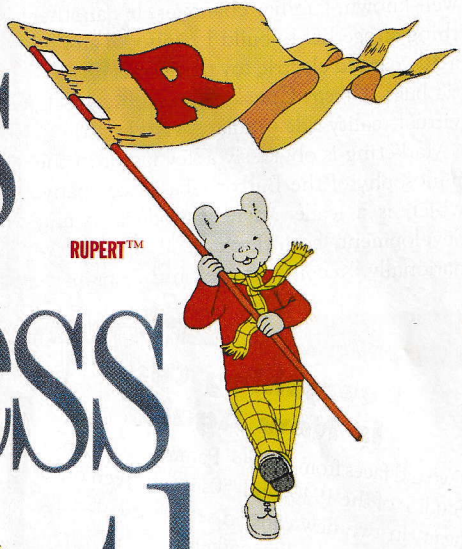

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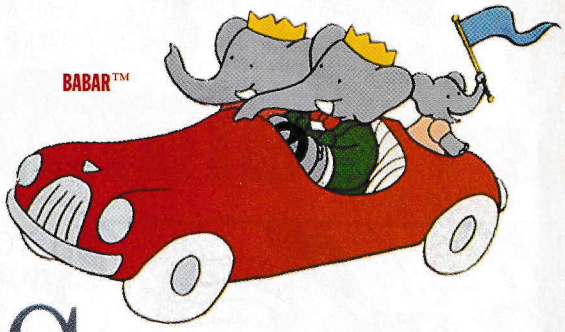

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Saban's New Development

There's an old one-liner about an actor who could make even a reading of the phone book sound good. We have yet to see *Yellow Pages: The Animated Series* showing up in the TV listings, but if it ever did, it would probably be from Saban. Think about it: it's one thing to base a cartoon series on a well-known, familiar character. It's another thing altogether to build 13 episodes around a 30-year old electric toy that cooks up plastic bugs (*Creepy Crawlers*) and a high-tech, virtual-reality ride simulator (*Battletech*).

Marketing is obviously a key factor in the philosophy of the Burbank-based company, which is a leader in new production and development, both domestically and internationally. Keeping an eye on the competition is another. "I am pushing all of the departments, whether it be the development department or the production department, to really push the envelope in terms of what is going to set us apart," says Peter Dang, president of Saban's Children's Entertainment Group. What set them apart a year ago was the live-action look of a mother-lode called *Mighty Morphin Power Rangers*, the first so-called "live-action cartoon."

But it's on the international level that the company is really developing. Saban International Paris is in production with no less than four series aimed at the overseas markets, including *Space Strikers*, co-produced by France's M6 Network, where it will debut this fall; *Iznogoud* (also for France); *Little Mouse on the Prairie*, and *Panda Patrol*, a co-production with the Chinese government. "The European directive is leading the pack in terms of attitude and deed," says Stan Golden, president of Saban International. "There's going to be a need for European-content programming by the major broadcasters across Europe."

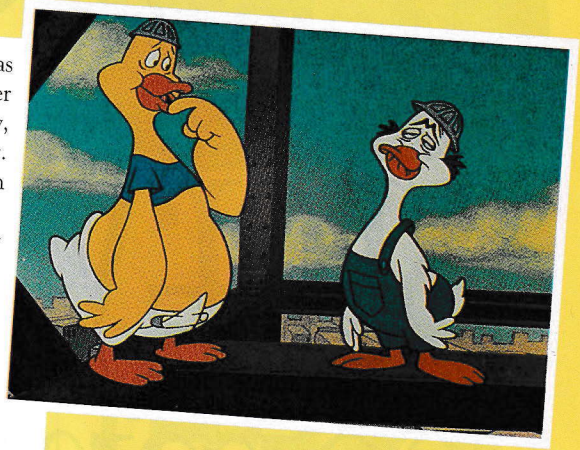
That does not mean that the shows evolving out of Europe will stay only in Europe. "[They] will become a very important mix of the programming which we offer to the international market," Golden says. That includes the United States, where *Space Strikers* and *Iznogoud* may appear as early as the 1995-1996 season.

Everything Old Is New Again

Two old faces from the late Paramount/Famous Studios of the 1940s and '50s will be seen once again in two new cartoon series made for the syndication and cable markets.

Claster Television and Harvey Comics Entertainment are combining six brand new Baby Huey cartoons with 13 classic shorts from the Harvey (originally Paramount/Famous) cartoon library and packaging the result for the syndication market as *The Baby Huey Show*. Sid Raymond, the actor who voiced Huey in his original theatrical run, from 1951 through 1959, has been brought back for the new series. The vintage shorts, which are being touted as the best of Harvey, will feature Casper the Friendly Ghost, Buzzy the Crow, Herman and Katnip and Little Audrey. The new series has cleared in more than 82 percent of the country.

Meanwhile, the Quebec-based Cinar Studios has produced six half-hour episodes of *The Little Lulu Show*, bringing back a character that has not been seen in first run since 1948. Produced in association with Western Publishing, Inc., the series will air in the United States on HBO.



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Gargoyles: Disney After Dark

Perched on a wooden stool, looking like a bemused Buddha, is seven-time, Emmy-winning actor Ed Asner. To his right, Broadway star Keith David and film actress Salli Richardson are chatting things up, while on the other side, familiar television faces Marina Sirtis (*Star Trek: The Next Generation*) and Bill Fagerbakke (*Coach*) are looking over their scripts. Huddled at the end of the row are Royal Shakespeare Company alumni Roger Rees and David Warner, who whisper back and forth. In the midst of this, voice specialist Jeff Bennett and a 14-year-old one-take wonder named Anndi McAfee patiently wait for the session to begin.

With this cast you could put on a kick-ass production of Shakespeare's *The Tempest*, but they are not here for the Bard. They have been brought together on a rainy Saturday morning to record an episode of Disney's new animated series, *Gargoyles*.

The cast list alone should tell you that *Gargoyles* is not business-as-usual for Disney TV animation. The show, which premieres this October as part of The Disney Afternoon's "Action Friday," is being billed as the company's first animated dramatic series. While there is plenty of action and moments of humor, the series' scripts also delve into the darker human actions such as treachery, betrayal and vengeance. It's not so much an expansion of the Disney image as a reclamation of it, according to Greg Weisman, director of series development for Disney TV animation. "The example my boss likes to use a lot is that when he was a kid, Disney *meant* action-adventure," says Weisman. "*Davy Crockett* was the biggest action property around. Maybe over the years the definition of what Disney meant has become slimmer. We wanted to re-expand that definition."

The script being recorded on this particular day (written by Brynne Stephens, who appears thrilled with the results she's hearing) provides a good deal of the background and character motivations that drive the series.

Character motivations? In a *cartoon?*

Actually, a good deal of background and motivational thought went into the development of the series, including devising an entire mythology for its race of title characters. *Gargoyles* supposes that the title creatures enjoy an active, airborne nocturnal existence, but fall into a kind of hibernation that gives them the illusion of being made of stone during daylight hours. Consequently, most of the action takes place at night.

After spending one thousand years under a spell cast by the evil dark-age magician Archmage (played in flashbacks by Warner, with typical malicious relish), the lead creatures find themselves transported as part of a reconstituted Scottish castle to modern-day Manhattan. With the help of sympathetic police detective Elisa Chavez (voiced by Richardson), the good gargoyles, headed by Goliath (David) and Hudson (Asner), are dedicated to protecting their new home against all wrongdoers. Operating on the dark side is Demona (Sirtis), who has been engaged in a millennium-long power struggle for control of the last living member of their monstrous race.

Because most of the gargoyles are heroic, special care was taken with their design. "We're very strongly trying to stay away from the idea that gargoyles are devils," says series head producer Frank Paur, who came to Disney TV after a stint as director of *Batman: The Animated Series*. Adds Greg Weisman: "We wanted [Goliath] to look ugly and monstrous on one level, but on another level you can see his nobility and intelligence, something almost handsome beneath the monstrousness in very much a *Beauty and the Beast* sense."

Storylines for the first season (a second season is already being developed) will feature bits of social commentary, such as messages about gun abuse. Says Paur, "We want stories which are going to include everybody and reach out to perhaps a more mature audience." **continued on page 66**

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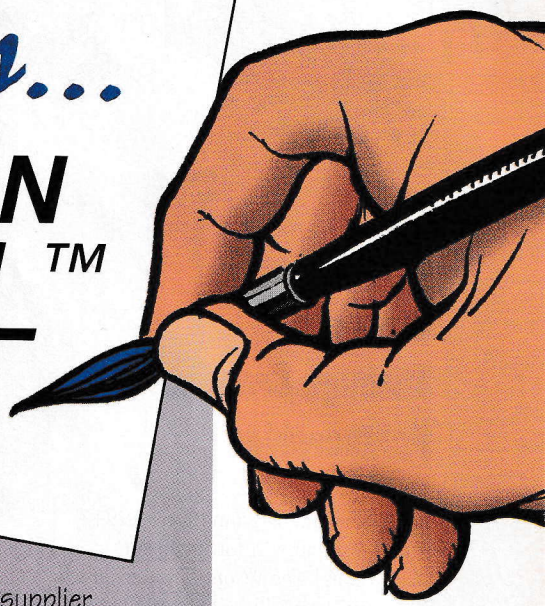

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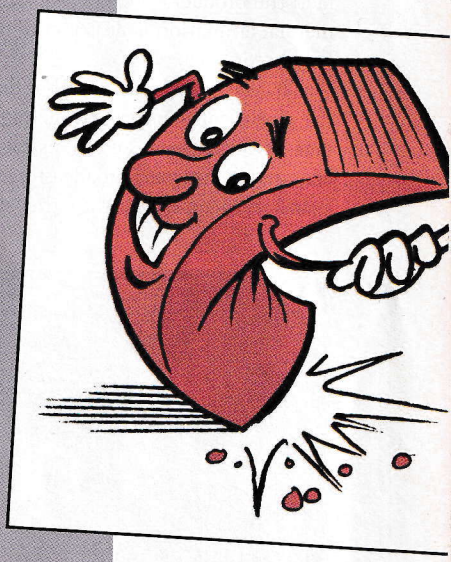

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TV PRODUCTION

The Global Cartoon Market

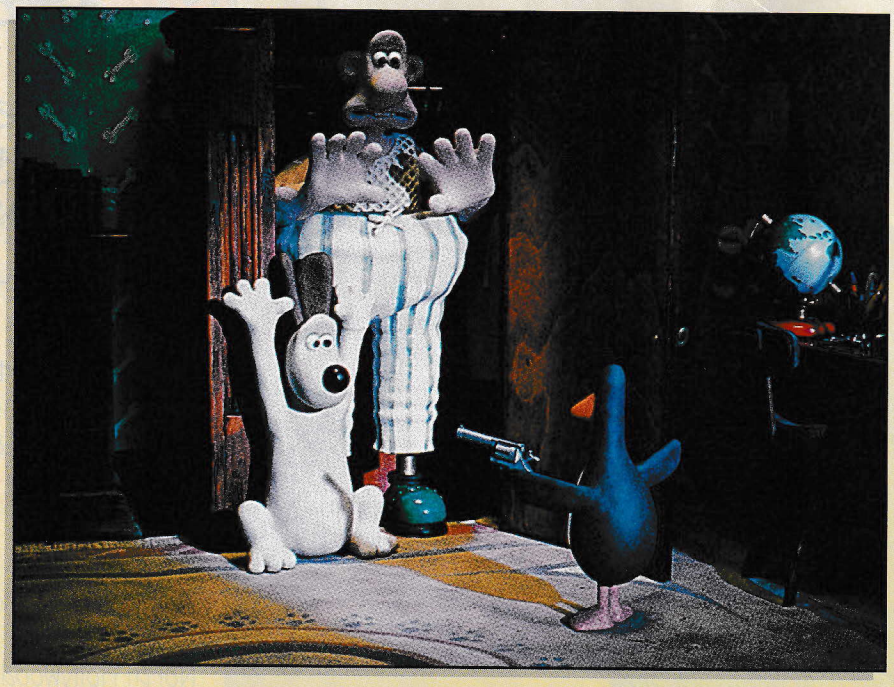
by Sarah Walker

Strength Through Creative Partnerships

Aardman Animation's 1994 Oscar win for its 30-minute special *The Wrong Trousers*, aside from giving the UK-based studio an instant global profile, has brought the world's attention to another important fact: the production of high-quality commercial animation isn't just confined to North America.

To date, U.S. animation has driven the global cartoon market. Its huge volume of output means cartoons can be acquired by overseas broadcasters at an infinitely cheaper cost than they can produce themselves.

Europe is no exception; television screens there are home to thousands of hours of product a year from the likes of Warner Bros., Disney and Hanna-Barbera. However, to take the view that European animation is now about to flourish where Wallace and Gromit left off, is to ignore an industry that has been expanding for several years.



(Above): *The Wind in the Willows. The Wrong Trousers*

What's more, a combination of financial incentives in the form of subsidies, a growing talent pool, and the harsh reality of European quotas is encouraging U.S. animation companies to look across the Atlantic for possible co-production partners.

All this has resulted in an increase in the amount of animation being produced within Europe. Statistics gathered by the French research company Idate show the hours produced more than doubled from 308 hours in 1989 to 756 hours in 1992.

The biggest producers within Europe are France, the UK and Germany. Throughout Europe the industry is dominated by perhaps 15 to 20 major production companies. These include Cosgrove Hall, TVC, Aardman Animation, Eva Entertainment (UK), France Animation, C&D, IDDH, Gaumont TV, 4D/Marina and Ellipse (France), Telescreen (The Netherlands), Ravensburger (Germany), D'Ocon Films and BRB (Spain).

Additional finance for productions is provided by European broadcasters and distributors. The BBC (UK), France 2 and 3, TF1, Canal+ (France), WDR, Premiere, ZDF (Germany), TVE and Antena 3 (Spain) have all been injecting a considerable amount of money into European animation, as have sales outfits such as Hit Entertainment in the UK and Germany's Ufa.

Although the European animation market is a lot smaller than that in the U.S., it is certainly different. While the majority of U.S. cartoon production is still either funded solely by a studio, or with the participation of a network or

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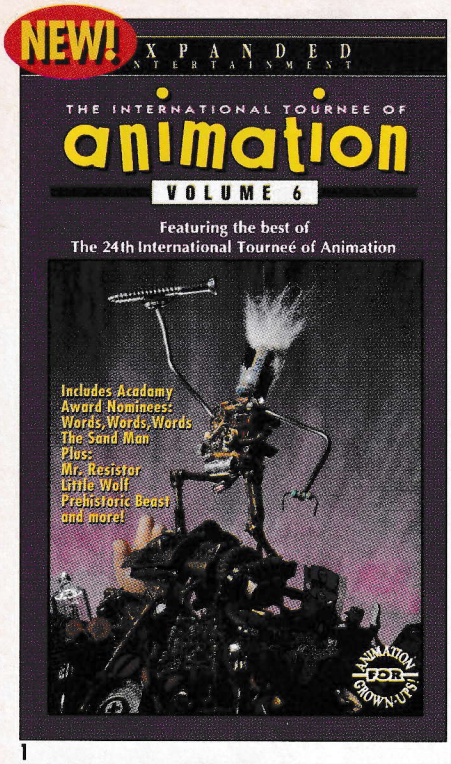

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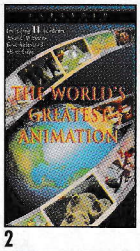

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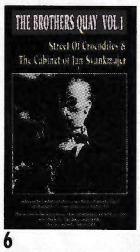

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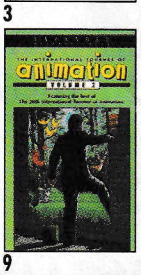

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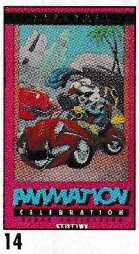

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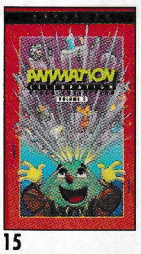

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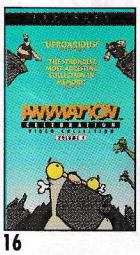

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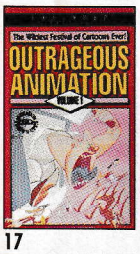

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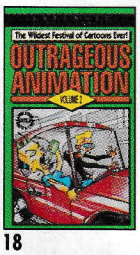

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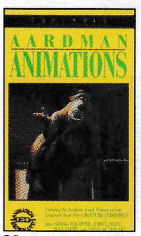

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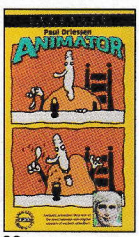

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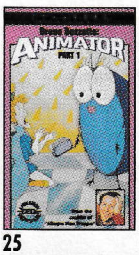

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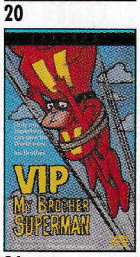

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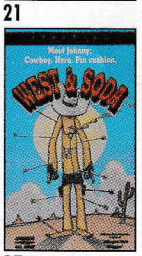

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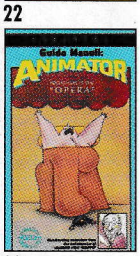

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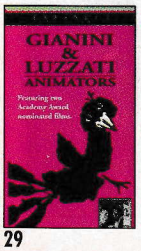

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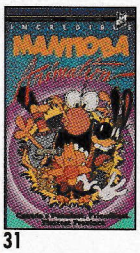

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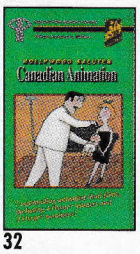

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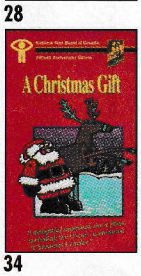

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cable TV station, European productions generally involve several different co-producers or financiers. At one time or another most of Europe's major producers, broadcasters and financiers have collaborated with each other.

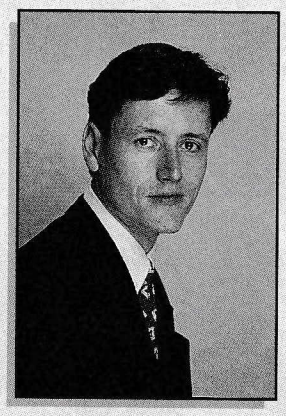
For instance, BBC Children's Television International produced *Albert the Fifth Musketeer* with France Animation and Ravensburger. This year the BBC again teamed up with Ravensburger and French company Pixibox to produce 26, 30-minute episodes (26x30-minutes) of the *Prince of Atlantis* series.

Ravensburger and France Animation meanwhile are also producing the series *Urmel* with Germany's Hahn Film Productions and WDR, and *The Herlufs* with D'Ocon and ZDF.

Each of these companies also have shows in development for which they are looking for co-financiers and pre-buys. France Animation is developing *Merlin and the Funny Witches* and *The Babaloos*, BRB is developing *Willy Fog 2* for TVE, *Clever and Smart* for Antena 3 and RTL, and *The Mozart Band* for RTVE and French Production company Marathon, while D'Ocon is negotiating co-production and broadcasting rights for three productions: *The Street Cleaners*, *The Wood Keeper* and *The Crazy Farm*. Over the last two or three years, several long series such as *The Animals of Farthing Wood*, *Orson and Olivia* and *Pastagums* have been fully financed within Europe.

The move toward keeping animation within Europe hasn't just extended to financing, however. New technology using computerized animation is being developed with the hope of keeping the ink-and-paint element of the production process within Europe, at an affordable price. Two systems, Animo and Tic Tac Toon are already on the market, with a third in development. At present, the majority of work is farmed out to Southeast Asian countries such as South Korea and more recently Vietnam, where cheap labor costs cut budgets but can also compromise on quality. Hahn Film Productions which has just finished production on an 80-minute feature film called *Asterix in America* is currently testing the Animo system. "As yet there is no way you can do everything here. It leads directly to bankruptcy," says Managing Director Gerhard Hahn. "It is possible to do the creative work in Europe, including the layout and post production, but the labor intensive and high-cost work has to be done overseas."

Even keeping the financial and production process within Europe isn't without its problems. A 26x30-minute series is still the magic number for an animated series to be sold successfully worldwide, but many European broadcasters will only put up financing for 13x26-minutes, or in some cases, less.



Mikael Shields

"The problem with European animation is it just deals with short program runs," says Andrew MacBean, chief executive of Itel, the distribution outfit of ITV broadcaster Anglia Television which recently acquired Cosgrove Hall,

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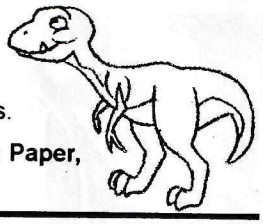

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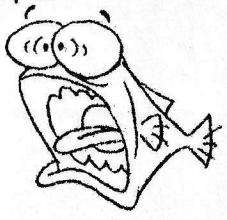


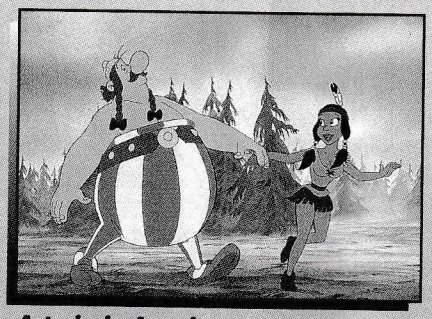
one of the UK's most respected animation studios. "European broadcasters may only want to commission 13x26-minutes as opposed to acquiring 26x26-minutes."

Financial constraints can make the production of long series inaccessible. Cosgrove Hall is producing *Oakie Doke* for the BBC for which Itel is putting up the deficit; the series, however, is only 13x10-minutes in length. "We looked at 26x25-minutes," notes MacBean, "but we weren't brave enough. We have to be realistic in terms of cash."

And roping in a multitude of co-production partners or pre-sales can be more trouble than it is worth, not just in terms of creative differences.

"A good show costs around $350,000 an episode to make," says Marc du Pontevice, head of Gaumont Television's animation unit. "You could get that if you involved a French, German and UK broadcaster but that would mean giving up too many of the rights and it is not worth making the series for a producer's fee."

The solution to the problem, adds Pontevice, is to look outside Europe for financing. Gaumont, which at present is producing 52x30-minutes of *The Olympic Games* with Nelvana and a 40x26-minute animated version of the TV series *Highlander* with Bohbot and Nelvana, tries to incorporate North American investment from the start of a project. This approach has been favored by other companies. Ellipse, which in the past has co-produced *Doug* with Nickelodeon and *Babar* and *Tintin* with Nelvana, is currently producing a series called *Half Notes* for the ABC network while C&D made *Botsmaster* with Avi Arad Productions. At present 4D/Marina is producing *Dog Tracer* with TF1, Ufa and U.S. distributor Rysher. While the system of loans and subsidies provided by the government make the French particularly attractive co-production partners, producers in other countries are also looking to link up with North American partners. D'Ocon teamed up with Universal Cartoons to produce *Problem Child* and UK animation studio Tony Collingwood Productions is working on a 30-minute special called *Daisy Head Mayzie* with Hanna-Barbera.



Asterix in America

Co-producing with North America has a two-fold advantage, not only does it provide additional finance, it also opens the way for Europeans to sell back into the American market. Up to now European animation hasn't worked in the U.S. for a number of reasons. "It is not just a question of volume; the storylines are very culturally specific and too slow and there are few special effects or music," says U.S.-based animation consultant,

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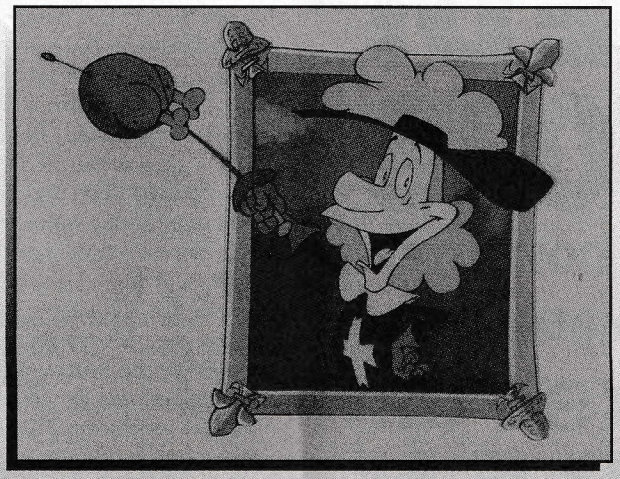
Brian Lacey.

According to Michael Hirsh, president of Nelvana, collaborating with European partners brings advantages for both sides. "For a major title, European involvement brings European sensibilities and a North American involvement brings expertise and an awareness of the U.S. market," he notes. "We wouldn't invest in European animation if we weren't so keen on it; *Babar*, *Tintin* and *Rupert* each sold into over 100 countries which is testament to the talent pool of animators there."



Albert the Fifth Musketeer

While animators in continental Europe are increasingly moving towards the production of long series akin to the U.S. style, UK animators are still leaning toward the big budget 30-minute specials or short series. TVC, responsible in the past for the 30-minute animated specials *Grandpa*, *The Snowman* and *Father Christmas* and the 6x30-minute, $9 million series *Peter Rabbit and Friends*, is about to begin production on an animated adaptation of *The Wind in the Willows* and its sequel *The Willows in Winter*. With a budget of $9 million financed by a combination of pre-sales, the series will be available as two 66-minute features or as six half hours for Christmas. The budget is especially high, as unlike most European production companies, TVC always animates solely within the UK. "The work done in the Far East is not of a high enough quality," says Managing Director John Coates.

Aardman Animation also keeps its production process within the UK; at present the studio is about to begin production on a new 30-minute Wallace and Gromit special *A Close Shave* which, budgeted at around $2.2 million, will be ready for fall 1995. According to Head of Development Michael Rose, the company aims to produce one or two animated feature films over the next five years.

As previous animated success stories such as *The Simpsons* and *Teenage Mutant Ninja Turtles* have shown, it is often the money from ancillary products and merchandise tie-ins that provide the huge returns. And although the business of character licensing isn't as advanced in Europe as it is in the U.S., its potential

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has not been lost on European companies. Telescreen has licensed between 300 and 400 merchandising products from its animated character Alfred J. Kwak and Aardman, no doubt, realizes it is sitting on a gold mine, having kept the character rights to Wallace and Gromit. So far the video has shipped 250,000 units in the UK alone in a mere 15 weeks and according to Michael Rose, the company regards the ancillary side of the business as one with a long-term growth potential that will be developed over the next five years.

BBC Children's Television International, a partnership between BBC Children's Television and BBC Enterprises, explores the multi-media potential of the productions taken on board by the creative department. So far one of its biggest successes has been the pre-school stop-frame animated series *Noddy* for which over 250 different properties have been licensed.

Former BBC Children's International head of business development, Mikael Shields has since left the BBC to try to emulate the same success at Eva Entertainment, a European animation outfit that encompasses four studios in France, Belgium, Germany and the UK.

"To put money up against ancillary rights is too risky but we are trying to develop intellectual properties in a wider set of formats from day one," says Shields. "We are looking for products that are creatively driven with long shelf lives that will enable us to roll out a marketing campaign." Current Eva projects include the 26x13-minute series *The Disaster Family* and *The Story of Christmas*, a 46-minute special.

Sarah Walker is the reporter/researcher editor for *TBI*, a television business magazine based in London.

from page 10

Less Computer

Now, I know that you're trying to appeal to many different interests at once, but the amount of copy dedicated to computer animation really sickens me. I have nothing against digital stuff, I just didn't expect to get nothing but it in this mag. I'm looking at your July/Aug ish [sic] and it's practically all computer graphics and television commercials. And the ish [sic] before this had tons of commercial computer stuff. I guess I'm getting more insight than I care to into the state of the animation business.

Kevin "naive idealist" Lee
Ann Arbor, Michigan

We're the trade mag for the entire animation industry. We try to focus on a different area of the industry in every issue.But thanks for the comment, we'll try to provide more, more, more. Hope our current issue is more to your liking. — RS

John K. Revisited

Please stop paying John Kricfalusi by the word.

Neal Sternecky
Naperville, Il.

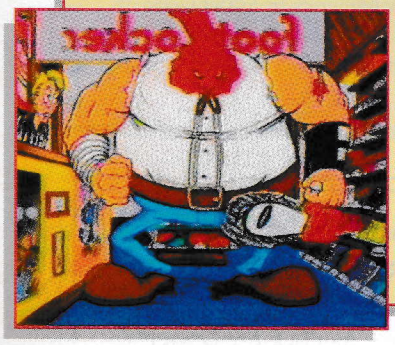
continued on page 80

COMMERCIAL BREAK

Stuff for Face and Feet

Lust for Shoes

Brandon McKinney created Chainsaw Bob, a beefy leather-hooded mass-murderer as a personal protest against bad performance art. C.B. appeared in his first short, *Performance Art: Starring Chainsaw Bob* in 1992 as part of *Mike & Spike's Festival of Animation*. The parody garnered McKinney a contract for another cartoon and a commercial for Converse/ Footlocker.



In *Chainsaw Bob Visits Footlocker*, C.B. enters a Footlocker looking for a pair of Converse, not any pair — but the pair the clerk happens to be wearing.

Animation was completed by J.J. Sedelmaier Productions for Agency Houston Effler & Partners. Sedelmaier, who has the "dubious" distinction of completing the first season of *Beavis & Butt-Head*, decided to create two versions of the spot — one that concentrated on the product for the client and one that focused on the confrontation between C.B. and the clerk for a theatrical release. — ***Rita Street***

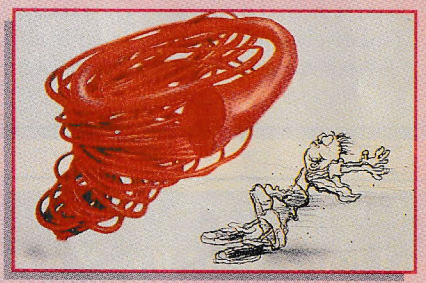
Calabash Plays with Food

A new commercial, completed by Calabash Animation for Creative Director Chris McKee at Saatchi & Saatchi, shows off the playful nature of the General Mills' product, Fruit String Thing. A funky young kid plays with a magical strand of the fruity red treat, twanging it like a bass guitar one second, and strutting from underneath a curly red String Thing pompadour the next.

The black and white animation of the boy was done first by Jim Murphy, who used pencil on rough paper. The animation of the product was matched to the drawings, using clay, wire models, or the product itself.

Highlights were added to the clay animation in post by Jeff Heusser at Editel to give it the proper look and sheen. Ed Newmann, animation director for the spot, proudly notes, "We succeeded in making it look like something you want to eat, not some chemical latex thing."

— Christine Ferriter



Making It Clear

Cartoonist Kevin Pope (syndicated panel "Inside Out" and "Kevin Pope's Cowlendar") and Klasky Csupo, Inc.'s creative director, Tamara Varga squeezed a lot of creative juice into the :15 of animation allotted them for "New School," a :30 spot for Clearasil and ad agency DMB&B/New York. "It's rare that we get these kinds of illustrations to work with on a commercial," says Varga. "Clients can be very gun-shy about the wild stuff." And, wild it is.

The live-action portions (directed by Bruce Van Dusen of MacGuffin Films) feature a hip teenager who is horrified when a nasty case of "Monster Zits" pop out just before the start of school. The animation portion portrays his chilling fantasies of screaming, writhing zits (ala nasty buggers in *Tremors* but with a bit more charm) and his tragic machinations of what might happen if these pimples aren't pulverized.

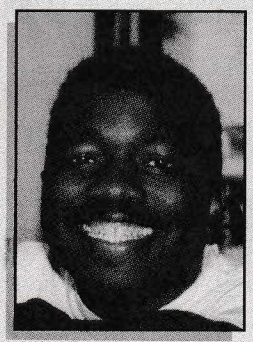
The donut-holed animation serves as a driver for the storytelling pace. Pope's one-shot style provided the animation team with set-ups for jokes that could be communicated in very quick takes.

To translate Pope's watercolor renditions, Varga decided to work on frosted cels. "We could have gone to paper for the watercolor look, but we would have had little control. With watercolors it's very difficult to maintain color quality due to shifting color values from scene to scene. We wanted to maintain consistency, and using both pencil renderings and paint on frosted cels provided a more diffused look and maintained the spirit of Kevin's illustrations."

Priscilla Droher produced for Klasky Csupo and at DMB&B, Michele Salmon was the copywriter, Michael DePirro the art director, Ken Charof the creative director and Randy Aubrecht produced. — ***Rita Street***

from page 26

Storyboard artist **Raymond Johnson**, 33, died of cancer July 29, 1994 at St. Joseph's Pavillion Hospital in Burbank, California. His industry credits include *Rugrats*, *Aaahh!!! Real Monsters*, *The Simpsons*, *Rocko's Modern Life*, *Bebe's Kids*, and *Hanna-Barbera Thrill Ride*. A trust fund for son Devin is being set up. Please contact Geraldine Clarke at Klasky Csupo, Inc. for details.



Raymond Johnson

On Friday, November 12, 1994, ASIFA-Hollywood will present the **22nd Annual Annie Awards**. This ceremony honors outstanding achievement in animation from the past year. The evening is tentatively scheduled to begin with a cocktail reception at 6:00 pm, followed by the ceremony at 7:00 pm. For more information call the office at 818-842-8330.

The School of Visual Arts will be showcasing the **New York Digital Salon**, a computer art and design exhibition, November 14-26, 1994. The show contains interactive installations, telecommunications events, animations and prints and will be held at the Visual Arts Museum, 209 East 23rd Street, New York.

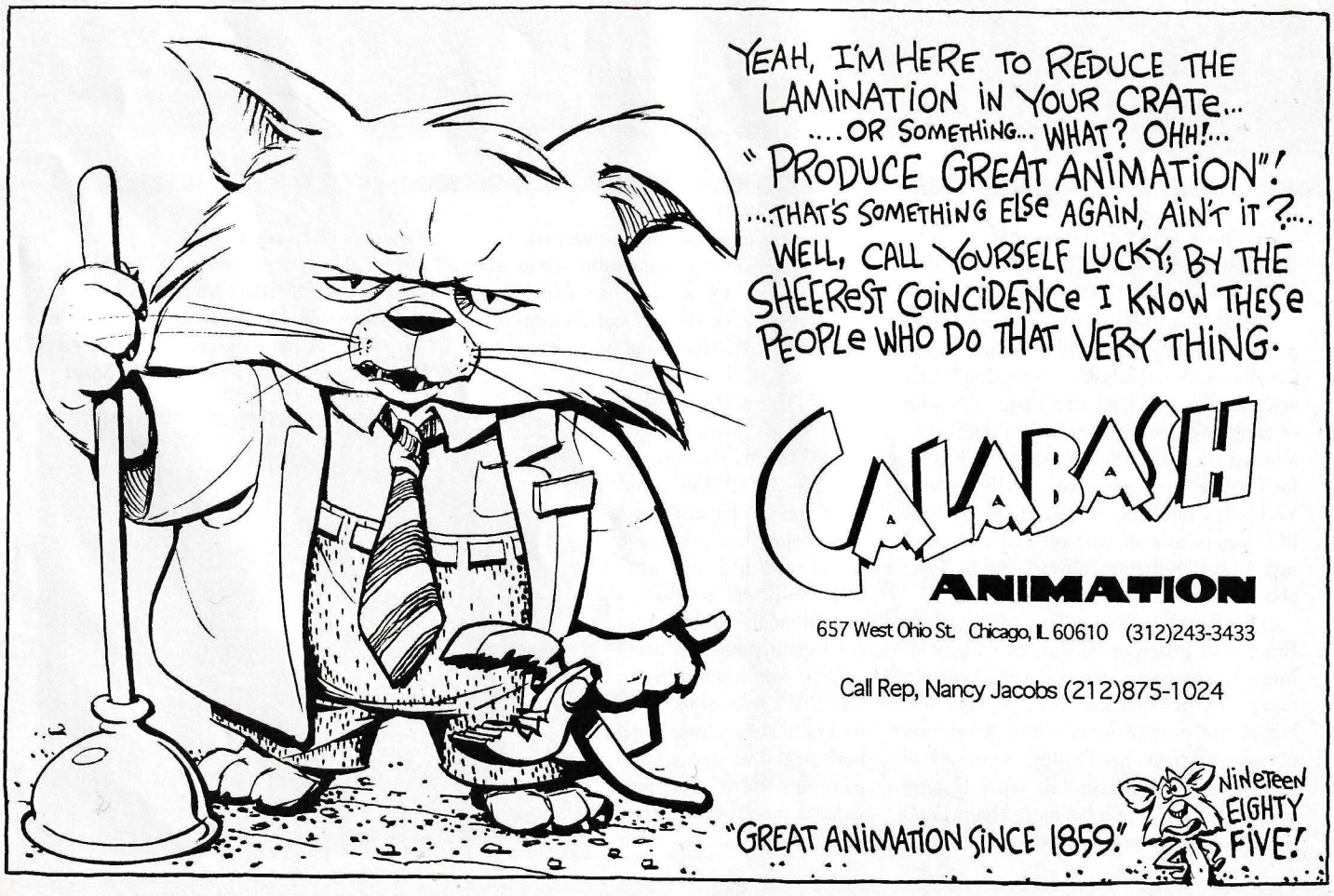
California Institute of the Arts is celebrating its 25th anniversary. Students will be coming back to the facility this fall after being displaced last spring by the January, 17 earthquake. Located in Valencia, Calif., the institute sustained some $26 million in damage, including damage to the Experimental and Character Animation Departments. On September 2, Senator Diane Feinstein and FEMA Director James Lee Witt presented a $21 million check to the institute to help pay for repairs.

Vancouver Film School will open a new Multi-Media School in January '95 with courses in 2-D and 3-D animation, computer paint and design, CD-ROM and interactive video programming. The school also enrolled its first class in the Classical Animation Program this past January. Graduating students may find employment in the local animation industry as well as in the new **Walt Disney Animation Studio** which has been officially planned to open in Vancouver.

June Foray has signed a three year contract with Turner Publishing to narrate a set of children's stories on audiocassette based on her character "Lady Make Believe." Turner has secured the option to develop the 100 or so titles into books or animation series. Foray will also be reprising her role as the voice of Granny in 65 new episodes of the Warner Bros. Tweety and Sylvester series.

More than 15 hours of character dialogue by **Mel Blanc** were found in the vaults of **Blanc Communications** and have been digitally re-mastered for use by Warner Bros and their licensees. The library included nearly 25 of the main Warner Bros. characters from the years 1958-1989.

Baer Animation has completed anima-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tion segments for the opening of *Plaza Sesamo*, the Spanish version of *Sesame Street* which airs in Mexico, South America, and will eventually air on U.S. Spanish stations.

New York animator **Mo Willems** has just completed nine short films for *Sesame Street*, two of which feature the character Suzie Kabloozie narrated by Ruth Buzzie.

Chicago's **StarToons** has just finished a commercial for Wells Rich Greene, as well as continuing work on the seventh episode of TLC Entertainment's *Secret Adventures* series.

Class6 Entertainment, a new digital ink-and-paint company in Hollywood, has completed its first commercial project, a 30-second spot for Tia Rosa Tortillas. In addition to providing digital ink-and-paint services, Class6 also composited the 2-D animation with live-action backgrounds.

Available Light, located in Burbank, Calif., has just completed 115 special effects shots for *Stargate*, a feature starring Kurt Russell due for a November release.

Venice, Calif., **Mr. Film** opened "The Blue Room," a full-feature production studio equipped with a blue-screen stage and a motion sensor body suit. The body suit employs "The Flock of Birds" system designed by **Ascensions Technologies**.

The new season of *The Moxy Show* on **The Cartoon Network**, will feature a new recurring character dubbed "The Flea," voiced by **Penn Jillette**, of the comic-magician team Penn & Teller. The real-time CGI animated pest is Moxy's new sidekick.

DNA Productions in Dallas, has completed the opening animated titles for *National Lampoon's Attack of the 5-foot 2-inch Women*. A combination of 2-D and 3-D animation, the opening depicts the two heroines zooming across the countryside in their convertible, Thelma and Louise style, outrunning the cops, eventually making it to the safety of the local drive-in movie theater.

Tom Sito, president of the **Motion Picture Screen Cartoonists Local 839 IATSE**, has proclaimed this year one of the strongest in the union's history. Making a comeback after the 1983 strike, when membership dropped to 1,100, membership is now at an all-time high of 1,850. Only 8 percent of the members are considered technical support personnel, compared to 55% in 1979. Membership is expected to pass 2,000 by the end of 1995 pending signatures from soon to open traditional studios as well as many computer, interactive and software developing houses.

Forty-five young people interested in animation enjoyed four weeks of classes, hands-on projects, screenings and visitors from the animation industry as part of the **California State Summer School for the Arts** (CSSSA) Animation Program held this past July and August. Chaired by animator and CalArts faculty, **Christine Panushka**, the program is open to high-school-aged students from California and a small number from out-of-state. Selection is based on portfolios, which are due in early March. For information about next summer's program, contact CSSSA at 916-323-9614.

continued on page 62

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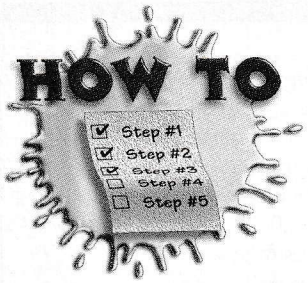
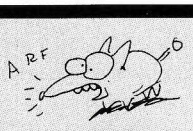


by Rita Street

Rocko Rama



The Evolution of a Character

The evolution of a character is a mysterious process, mysterious sometimes, even to those who participate in the creation. For Joe Murray, creator of Rocko the Wallaby and the repertoire of characters that patter across the Dali-esque stage of *Rocko's Modern Life* on Nickelodeon, evolution was based on a strong sense of the environment in which Rocko and crew would live in and on the conformities of television development itself.

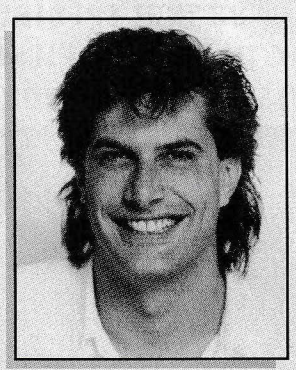
"I was out on my own at age 17," says Murray. "I was working at an advertising agency and had to completely throw myself into this environment that I didn't really feel ready for. It was overbearing and that's what I wanted to capture. I wanted Rocko in the center of the hurricane."

The series title sequence alone is proof of Murray's intentions — a baby Rocko bounces out of his mum's pouch to be whacked over the head with a huge alarm clock that dresses him in adult clothes and leaves him grown-up in an instant. His skull cap is popped open by a giant hand while another stuffs in a book of knowledge. And finally, he and dog Spunky are unceremoniously flicked by the same giant hand past a neon sign which flashes the overwhelming phrase "Real World."

Rocko is one of the greatest Everymen of modern cartoons. By himself "he's the straight man, he's Mister Logic." But, thrown into the situations that incessantly infiltrate his existence, he becomes a well-rounded character.

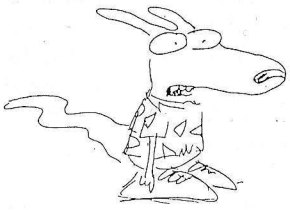
Creating a character is difficult enough, but to have to create that character in a team environment can often be as annoying as some of Rocko's customers at the comic-book store.

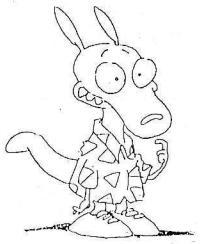
"As an independent animator I was used to being able to design anything and animate it, but it's a different thing when you're teaching a large group of people to animate one of your characters." Murray realized that Rocko would need to go through a reconstruction process to make him easier to draw. "I felt the design had to work as an easily animated object." He admits this sort of work was the one thing that really drove him "nuts." He was used to working in a small environment with a close knit team of animators who already understood his style and his way of working. To be suddenly immersed in what he calls a "huge volume environment" was difficult on the man and sometimes difficult on the character. But Murray doesn't blame his people, he blames the entertainment process of television animation for threatening to "suck the life" out of Rocko. "I don't like model sheets," he declares. "We should just toss aside model sheets. Do what you feel," he tells artists. "Do you feel the character's personality here? If you don't, then change it. Squash it. Bend it. Think along the lines of personality rather than model."

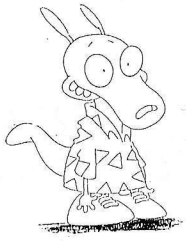


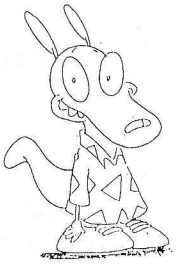
Rocko's origins are from the Murray comic strip "Zak and Travis." Zak was a chubby little man with girls on his mind and Travis (Rocko) was a wallaby with money on the brain. Compared to Rocko, Travis appeared older, and with that age came sarcasm and angst. Design-wise, Travis was heavier than Rocko with a "well-fed beer belly," a curious line that represented a rather grouchy looking pair of eyes, a long snout, itchy sweater-vest with a banker's tie, and wallaby feet, ears and tail. Early Rocko (circa 1991) retained the long snout, but gained a nose, saucer eyes, three teeth, tennis shoes and a jazzier thrift-store shirt. His ears became longer and thinner and the weight of his tail was less pronounced. As far as personality, early Rocko was more likable than Travis but as Murray says, could "really flip out" when life became too much. In fact, Murray recalls that in the pilot Rocko originally hit such an edge that he was worried Rocko might actually scare his audience.

Moving into his third season, Rocko's design is now more refined. His eyes are oval and his nose seems to lift in a perky fashion (probably due to the fact that he seems to have lost a pound or two). Overall it's a more focused, possibly more grown-up looking Rocko hitting the air this fall. It's interesting to note that Rocko has become more optimistic looking in the face of a season that will prove to be full of internal conflict. Rocko will both soul search and deepen his relationships, thereby creating even more conflict in his already chaotic world.









Rocko from 1986, when he appeared as a character named Travis in Joe Murray's strip "Zak and Travis," to present. In Murray's sketchbooks, Rocko's full name appears as "Rocko Rama."

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On the Move

Sam Richards has been promoted to senior technical director at Blue Sky Productions, Inc. and four technical directors have been added: **Maurice van Swaaij, Mitch Kopelman, Hilmar Alexander Koch** and **Clifford E. Bohm**... **George Wiktor**, the vice president of BRC Imagination Arts, has been elected as a new member of the "Short Films" branch of the Academy of Motion Picture Arts & Sciences... The California Institute of the Arts has announced **Becky Bristow** as director of the Character Animation Department in the School of Film & Video... Curious Pictures has signed **Randy Akers** as director/designer... **Sidley Wright**, former executive vice president of Sidley Wright Motionworks, has joined Dream Quest Images as CGI director and visual effect supervisor... **Walt Lefler** has upped with EDEFX Group in New York as director of creative services. Joining the Miami location are **Jim Swick** as director of engineering and **Lizette Sikes** as director of sales... Joining Hanna-Barbera Cartoons, Inc., as vice president of public relations is **Richard Lewis**. Other additions to the Hanna-Barbera team include **Christopher Glennon** as director of studio operations, **Ilene Hoffman** as director of development and **Bill Dennis** as the general manger of Fil-Cartoons... **Ruth Crowther** has joined Luxenberg Software, Inc., as vice president of marketing and corporate communications... MCA/Universal Merchandising has appointed **Bernard P. Vanderfin** to the newly created position of senior vice president, finance and administration as well as **Laura Jamet** as domestic sale coordinator and **Sheryl Nosé** as marketing coordinator... **Brian Campbell** was named president of Microtech International... Nelvana Communications, Inc., has promoted **Bob Higgins** to director of development... **Ed Damattia** has joined Pacific Rim Entertainment, Inc., as director of animation... At The Post Group, **Barbara Rider** was promoted to account executive, **Jeff Harstedt** to account executive, **Tom Gilkey** to director of operations and **Julie Hoffman** to operations manager and **Larry Benjamin** was appointed re-recording mixer... **James Mapes** was hired as an animator at PPS and **Scott Thierauf** was promoted to creative director... **Bruce Wands** was appointed chairman of the School of Visual Arts BFA Computer Art Program... Turner Entertainment Group announced the promotion of **Betty Cohen** from executive vice president of the Cartoon Network to president of Cartoon Network Worldwide and Turner Network Television (TNT) International... At Twentieth Century Fox Licensing and Merchandising, **Michael Malone** was named vice president, worldwide sales and **Audrey Blenden** was named director, retail development... **Bill** and **Susan Kroyer** come to Warner Bros. feature animation unit as director and co-producer. And on a happy note, **Mark Ervin**, an assistant director on *The Simpsons*, and his wife **Jennifer**, are the proud parents of a baby boy, **Ian**, born June 20, in Los Angeles.

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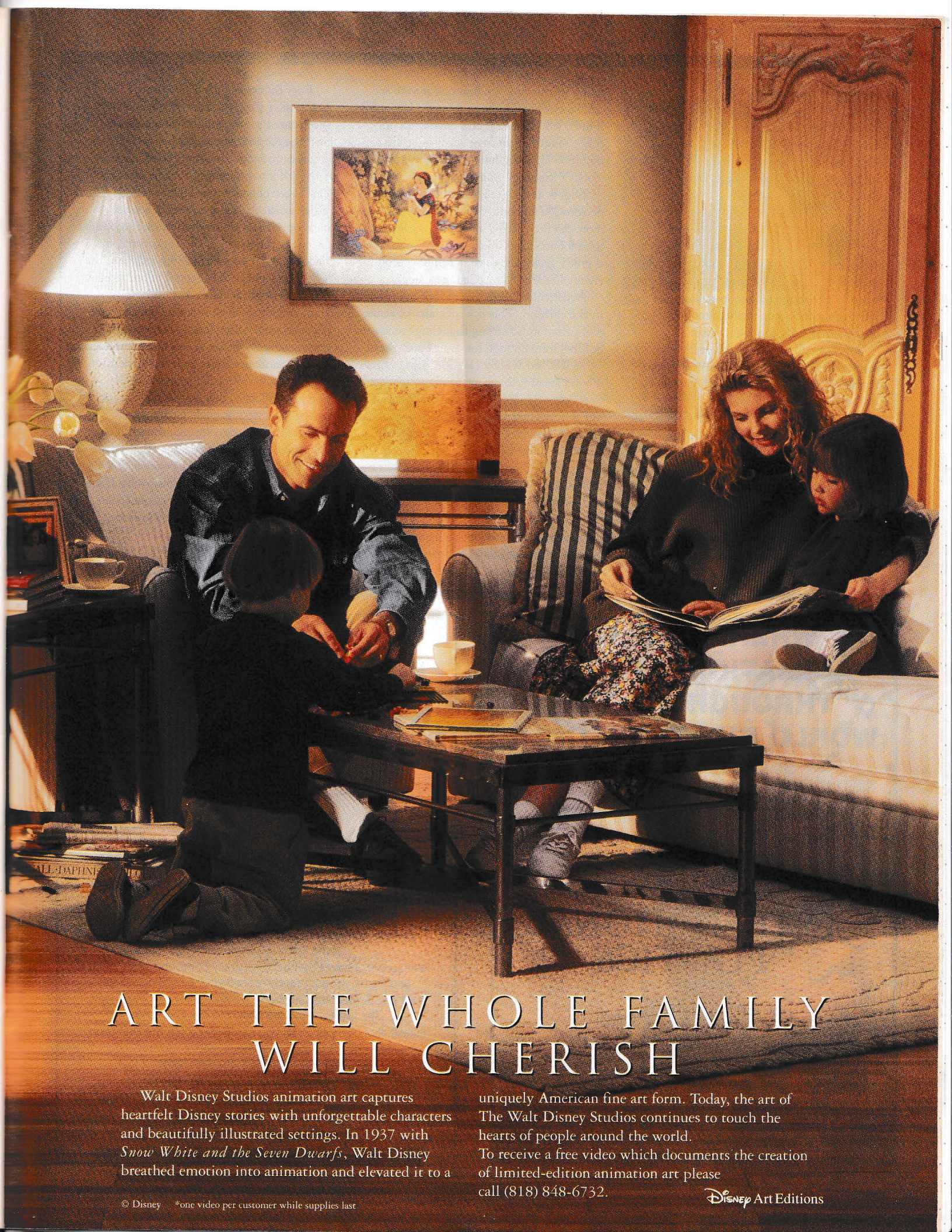

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continued from page 17

as we have in *Tortoise Wins by a Hare*, *Tortoise Beats Hare* by Tex Avery and *Falling Hare* by Bob Clampett. In Chuck Jones's cartoons, we have to explain *why* he likes to screw with people. Except in *Duck Amuck*.

In *Case of the Missing Hare*, the motivation didn't radically alter the effect of this cartoon compared with Jones's last Bugs cartoon. It *is* better, due to some experimental layouts and dynamic poses, somewhat in the style of *The Dover Boys*, although it has some of the same problems as the other early Jones cartoons.

Jones is still unsure of this style of humor. His drawings and timing aren't as funny as the other directors who are working in their native styles.

What's important here, isn't whether or not Bugs Bunny's personality needed to be motivated at the beginning of each cartoon. If Jones needs a rationale to do the Warner Bros. style, that's okay. At least having an excuse for Bugs to act like Bugs got Jones over a hump. He was now trying to make funny cartoons.

In *Super Rabbit*, Jones started to get a handle on the character and his new formula. In this one the lummox is very specific; a cowboy Lummox named Cottontail Smith, who hates rabbits. "If there's one thing I hates more than a rabbit, it's *two* rabbits." This line later became a trademark of Yosemite Sam.

Bugs is more confident in his heckling persona, "Time out, whilst I think of some more deviltry." This is a pretty wacky cartoon for an early Chuck Jones cartoon. Bugs is pretty geeky and playful, full of youthful energy like the Avery/Clampett Bugs.

Artistically, there are a lot of held poses in the cartoon. This is a specialty of Jones: poses that are so strong that they are worth holding long enough for us to enjoy them.

In *Wackiki Wabbit* (1943), Bugs Bunny doesn't seem to have a strong motivation to go after two guys on a deserted island. A tall skinny guy and short fat guy want to eat him, but they're starving, so its justified. They aren't villains.

At the end of the cartoon, a rescue boat comes. Bugs Bunny escapes on the boat, and leaves the two guys on the island to die, enjoying every minute of it. The gags in this cartoon come out of Bugs Bunny taking advantage of the fact that these two guys are starving.

Bugs Bunny and the Three Bears (1944) is a weaker cartoon, mostly because the production values are very rough. It seems as if the cartoon was rushed. However, Jones introduces his Three Bears, characters with great potential that he later spun off. These characters are from a whole other world than the typical Warner Bros. cartoons. They are in the tradition of radio sit-coms, the world of the Bickersons and Jack Benny. The relationships between the wild-tempered Father, stupid lummox baby and sexless Mom are more entertaining than Bugs himself. Junior and Pa steal the show. Here are characters that Jones is comfortable with. He doesn't feel the need to over-motivate these characters' relationships to each other. Pa never says "Of course you know, this means child abuse!" after Junior does something stupid.

The cartoon that for me, shows that Jones finally clicked with Bugs Bunny and the Warner style is *Hare Conditioned*.

Next issue, Kricfalusi explains why *Hare Conditioned* is a triumph for Jones. Kricfalusi is the president of Spumco.

The viewpoints expressed herein are those of the author and not necessarily the opinions of the publisher, staff or owner of *Animation Magazine*.

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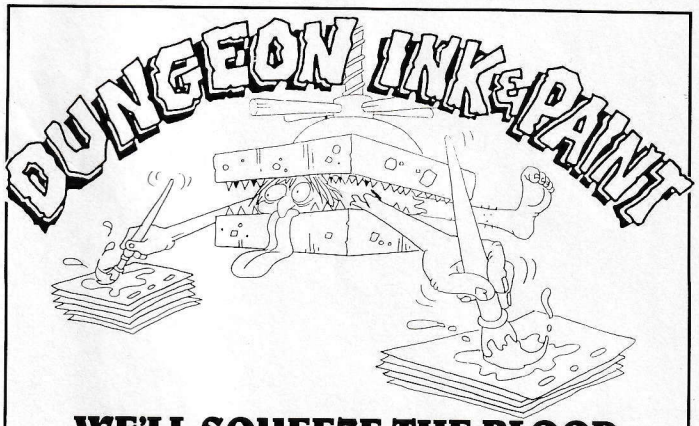

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CHAINED TO THE WALL AND WAITING!

from page 32

Simpsons were animated into live footage of two spots the commercial division produced for the series' introduction into syndication. Bart Simpson and his family were integrated into top films from the Fox library including *Butch Cassidy and the Sundance Kid, Patton, Cleopatra* and *Star Wars*.

Corwin was the producer, with Steve Moore as director and Allen Foster, supervising director.

Vasilovich

Film Roman's Guy Vasilovich takes responsibility as both studio art director and creative director of development. After FR was named the official animation studio for the next Olympic Games, Vasilovich was put in charge of giving Izzy, the mascot for the 1996 event in Atlanta, more personality and warmth.

Vasilovich explains that since the Olympic mascot was designed by computer it needed more life and a less mechanical look.

The cartoon character, owned by the Atlanta Committee for the Olympic Games, originally called "Whatizit," was created with a minimum of market research or promotional planning. Matt Groening, creator of *The Simpsons* describes the original character as "A bad marriage of the Pillsbury Doughboy and the ugliest California Raisin."

Now Izzy has developed into what is essentially a 10-year-old kid (the character is deliberately genderless), with a fuller personality, and a friendly, innocent, wide-eyed look. "He's friendlier and more appealing," reports Vasilovich, who explains that he needed to make the mascot work as an animated character in live segments with live characters.

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Izzy the 1996 Olympic Mascot.

The ACOG and FR have high hopes for the re-named, re-tooled and re-packaged Izzy, seeing the big-footed character generating as much as $500 million in retail sales. There is primetime television in Izzy's future as well as licensed merchandise: publishing, computer software, multimedia, comic books, computer games, lunch boxes, bed sheets, beach towels, and toys.

Prior to working on Izzy, FR and Vasilovich designed the Bigfoot character for Pizza Hut, said to be the only cartoon character mascot designed specifically for a single product in the fast food business.

Morrie Gelman is the president of Ventures In Media, a market research, information packaging and television development firm.

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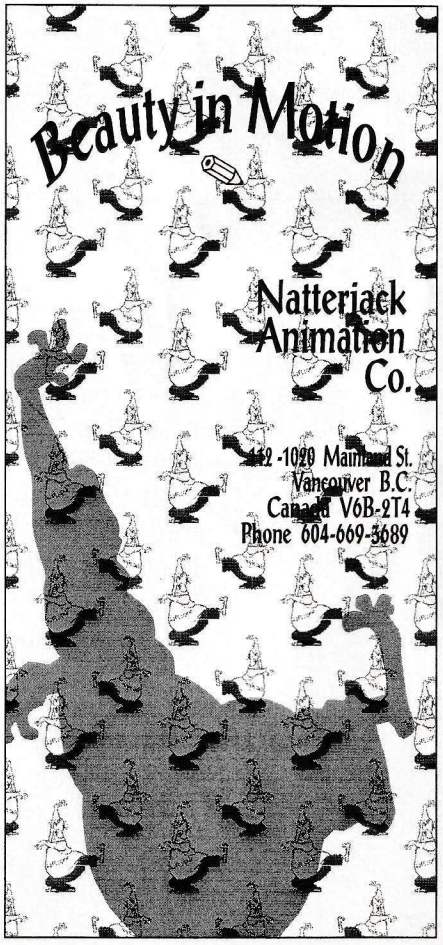


(from page 48)

NEW SHOWS
Syndication

Mutant League
(Way North Productions)

Phantom 2040
(Hearst Animation)

Madison's Adventures - Growing Up Wild
(BBC/Lionheart Television, Wildvision Ent., Time Life Video, Kookanooga Toons)

Pigasso's Place
(M3D)

Marvel Action Hour
(Marvel Films)

Monster Force
(Universal Cartoons)

Blinky Bill
(Yoram Gross Studios)

Battletech
(Saban)

Creepy Crawlers
(Saban)

Disney's Aladdin
(Buena Vista)

Gargoyles
(Buena Vista)

Mega Man
(Ruby-Spears)

RETURNING SHOWS

Transformers: Generation 2
(Sunbow)

Biker Mice from Mars
(New World Ent./Genesis)

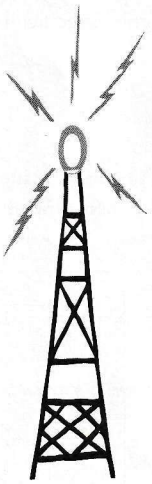
Double Dragon
(DIC/Bohbot)

Exo-Squad
(Universal Cartoons)

Mighty Max
(Film Roman)

Pink Panther
(MGM/UA)

Conan the Adventurer
(Sunbow)



RETURNING TO YOUR CABLE SYSTEM

The Cartoon Network
2 Stupid Dogs (Hanna-Barbera)
New Episodes

The New Adventures of Captain Planet (Hanna-Barbera)
New Episodes
(Reportedly Ted Turner's faorite toon)

SWAT Kats (Hanna-Barbera)
New Episodes

Showtime
The Busy World of Richard Scarry (Cinar)
New Episodes

Shelley Duvall's Bedtime Stories
(Universal Cartoon Studios)
New Episodes

Nickelodeon
Doug (Jumbo)
New Episodes

Rocko's Modern Life
(Nicktoons)
New Episodes

Rugrats (Klasky-Csupo)
New Episodes

The Ren & Stimpy Show
(Spumco)

Beetlejuice (Nelvana)

Bullwinkle's Moose-a-Rama
(Ward)

The Alvin Show (Bagdasarian)

Danger Mouse

USA Network
Duckman (Klasky-Csupo/Paramount)
New Episodes
(Watch for Duckman accidentally saving the President's life and becoming the subject of a USA original movie.)

Itsy Bitsy Spider (Paramount)
New Episodes

Madeline (DIC)
New Episodes

Problem Child (Universal Cartoons)
New Episodes

Cadillacs and Dinosaurs
(Nelvana)

Family Channel
Rupert (Nelvana)

MTV
Beavis and Butt-Head

Liquid Television

	ABC	CBS	FOX
8:00 ET	Cro (Film Roman)	Disney's The Little Mermaid (Disney TV Animation)	Jim Henson's Dog City (Jim Henson Prods./Nelvana)
8:30	The Adventures of Sonic the Hegdgehog (DIC/Bohbot)	Beethoven (Universal Cartoons)	Mighty Morphin Power Rangers (DIC)
9:00	Free Willy (Universal Cartoons)	Disney's Aladdin (Disney TV Animation)	Steven Spielberg Presents Animaniacs (Warner Bros.)
9:30	Reboot (BLT/Alliance)	Skeleton Warriors (Landmark/Graz)	Eek! Stravaganza (Nelvana)
10:00	Bump In The Night (Danger Productions)	WildC.A.T.s (Nelvana)	The Adventures of Batman & Robin (Warner Bros.)
10:30	Tales from the Cryptkeeper (Nelvana)	Teenage Mutant Ninja Turtles (Fred Wolf Films)	Where on Earth is Carmen Sandiego (DIC/Broderbund)
11:00	The Bugs Bunny & Tweety Show (Warner Bros.)	Garfield & Friends (Film Roman)	X-Men (Saban/Graz)
11:30	The Bugs Bunny & Tweety Show (Warner Bros.)	Garfield & Friends (Film Roman)	The Tick (Sunbow/Graz)
12:00	The Adams Family (Hanna-Barbera)	Beakman's World (Live Action)	(Syndication Block)

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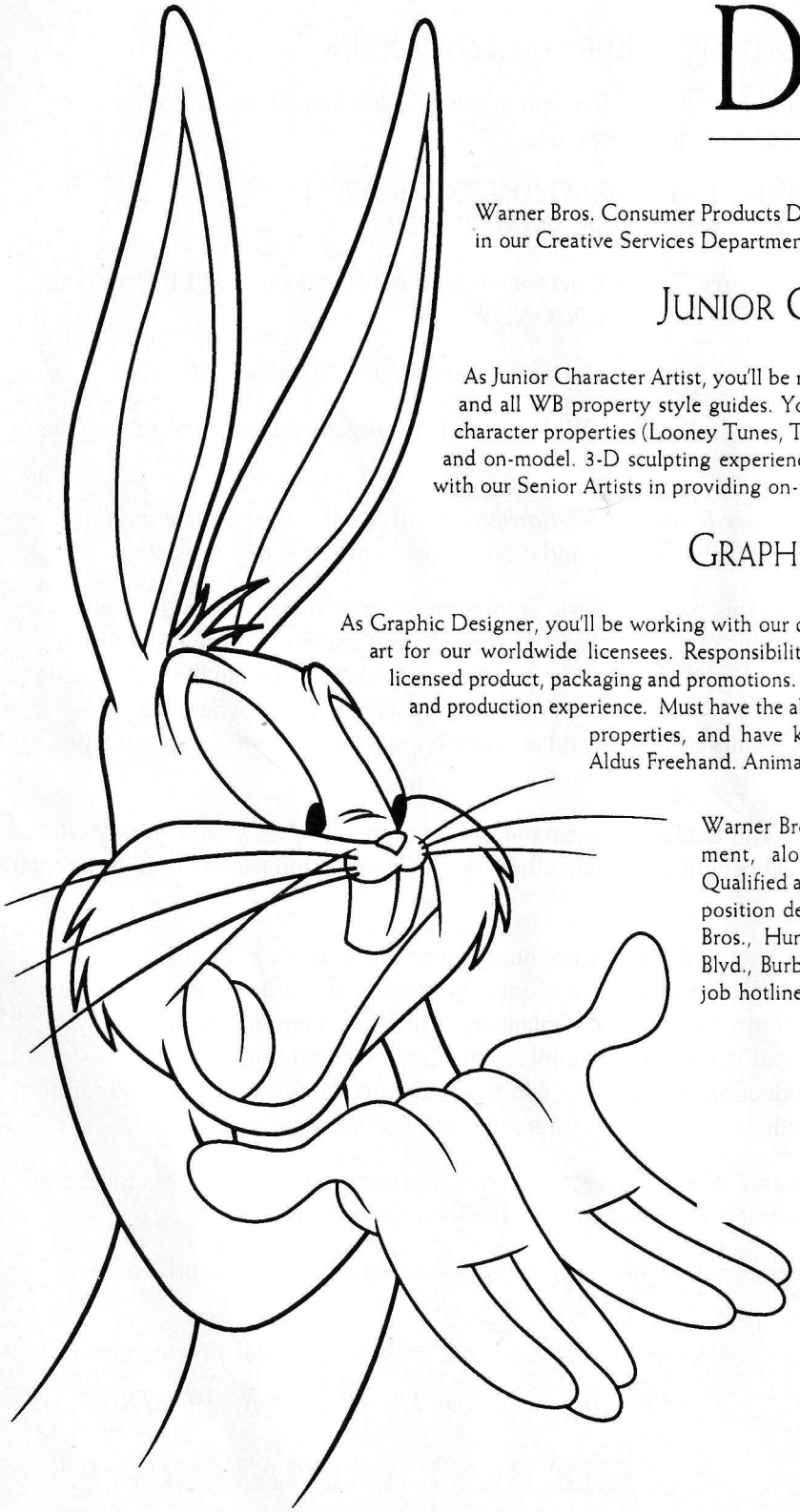

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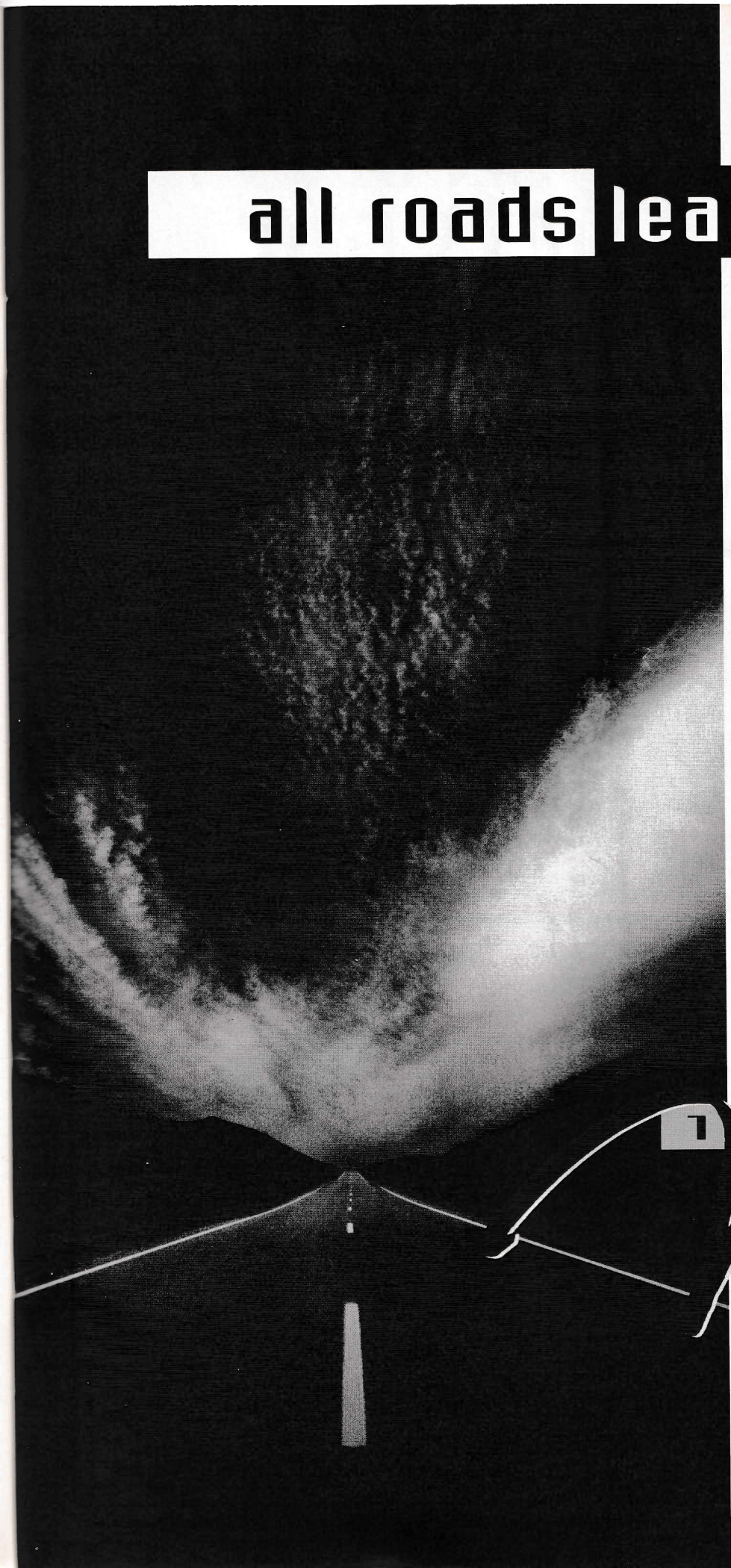

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by Barbara Wexler

According to Cynde Adler, owner of **Adler & Co.**, "I am proud and excited to have the very first, original storyboards that were used by DePatie-Freleng to pitch the Pink Panther as a cartoon after the fabulous success of the Pink Panther credits on the Blake Edwards' Pink Panther movie. They are gorgeous and in full color." Adler & Co. is located in Somers Point, N.J.

In an announcement made by Jerry Gladstone, director of **American Royal Arts** in Westbury, N.Y., the company has been awarded the rights for the exclusive distribution of classic comic-strip art. The award-winning artists who will be represented are: Jeff MacNelly ("Show"), Johnny Hart ("B.C." and "Wizard of Id"), Brant Parker ("Wizard of Id"), Dik and Chris Browne ("Hagar the Horrible") and Roger Bolen ("Animal Crackers"). All of the art in the program are original size, limited editions of comic strips that have been published in newspapers. "Comic-strip art is America's only unique contribution to the graphic arts," Gladstone noted. "The specific art American Royal Arts is making available through this program is representative of the very best from the outstanding work created by each of the participating major American artists."

Frank Thomas and **Ollie Johnston**, legendary **Disney** animators, will be making rare public appearances to sign art and attend receptions at Washington, D.C.'s **Animation Sensations** in mid-October and Philadelphia's **Animation Art Resources** later in the month. Johnston and Thomas both earned spots as two of Walt Disney's "Nine Old Men," a reference to the studio's elite inner circle that has nothing to do with age. Both men were top animators during their tenure at Disney. Since retiring from the studio in 1978, Johnston found new success as the author of four acclaimed books on Disney animation which he co-wrote with Thomas, a lifelong friend and colleague. Both men are widely represented in **Disney Art Editions**' art portfolio and they have worked with Disney Art Editions in the creative development of certain pieces of limited edition artwork.

The Animation Celection, located in the heart of La Jolla, Calif., recently hosted an exhibit of Walt Disney production cels. A new color catalog is available for $5. For more information, call 800-2-CELECT.

The Manhattan location of **Animazing Gallery** will be the site of a special tribute to Charles Schulz, creator of the "Peanuts" gang. On exhibit will be a rare glimpse of Schulz's pen-and-ink

IBEX Collectibles vintage show.

MCA/Universal/Amblin Animation Art

history were made available by private collectors and galleries.

Dan and Mary Anne Ergezi, owners of **Art-Toons** in Northfield, Ohio, announced that David Morris has joined them as a buying agent. A new fall catalog is now available that includes the gallery's expanded selection of Japanese animation, original comic book art and autographs. For more information, call 216-468-2655.

Property from the **MCA/Universal Archives** relating to the late **Walter Lantz**, creator of Woody Woodpecker and Chilly Willy, were completely sold out at an art auction at **Christie's East** in mid-June. Among the items sold were two paintings depicting Woody Woodpecker at Mount Rushmore and another with the Liberty Bell ($29,900 and $17,250, respectively). Both of these paintings were among the top ten lots of the sale. Woody Woodpecker cels also performed well at the sale.

The Chuck Jones Showroom in Corona del Mar, Calif., was the site of an exhibit of original production cels from the animated portion of *Mrs. Doubtfire* and *Stay Tuned* as well as the animated short *The Dot and the Line*, the 1965 Academy Award winner for Best Short Subject. All the animation was directed by Chuck Jones. At the Santa Fe, N.M., location, **Mike Peters**, creator of the comic strip, "Mother Goose & Grimm," appeared at an opening for his newest limited editions. In mid-September, the same exhibit as the one in Corona del Mar made an appearance. Also of importance to Jones' fans — he has returned to Warner Bros. to create new animated works starring the classic Looney Tunes characters including Bugs Bunny and Daffy Duck. Joining Jones at the unit, called Chuck Jones Film Productions, are **Maurice Noble** as senior art director and **Linda Jones Clough** who will be in charge of the unit. Look for the release of Jones' first, six-minute theatrical short later this year.

The Seventh Avenue, New York location of **Circle Gallery of Animation and Cartoon Art** played host to three cutting edge animated programs currently on television: *The Ren & Stimpy Show*, *Doug* and *Rocko's Modern Life*. These three programs represent the largest and most comprehensive of **Nickelodeon** programming art. **Billy West**, the voice of both Ren and Stimpy, was present for the opening ceremony.

In October, **Disney Art Editions** is launching Disney Dimensions, a new line of interpretive, three-dimensional artwork based on classic moments from Disney animated films as well as the Walt Disney Imagineering Collection, a new array of conceptual artwork from the Disney Theme Parks. November marks the opening of The Walt Disney Gallery in Santa Ana, Calif. This new concept in Disney retail will showcase the art of the Walt Disney Studios in all forms including animation art, three-dimensional art and the art of the Disney Theme Parks.

New York City's **Four Color Images Inc.** had a Kartoon Fever exhibit featuring the original cartoon art, sketches and prints of **Kim Deitch** and **Simon Deitch**.

Hanna-Barbera's Animation Art divi-

continued on page 76

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HISTORICAL PERSPECTIVE

by Irwin Chusid

Carl Stalling: Music to Toon By

At age 48, when most beleaguered professionals are yearning for retirement, Carl W. Stalling began a job that would earn him lasting renown: a 22-year stint as music director for Warner Bros. cartoons. As such, Stalling wove a musical crazy-quilt that counterpointed the lunatic antics of Bugs, Daffy, Porky and their authority — and gravity — defying cohorts.

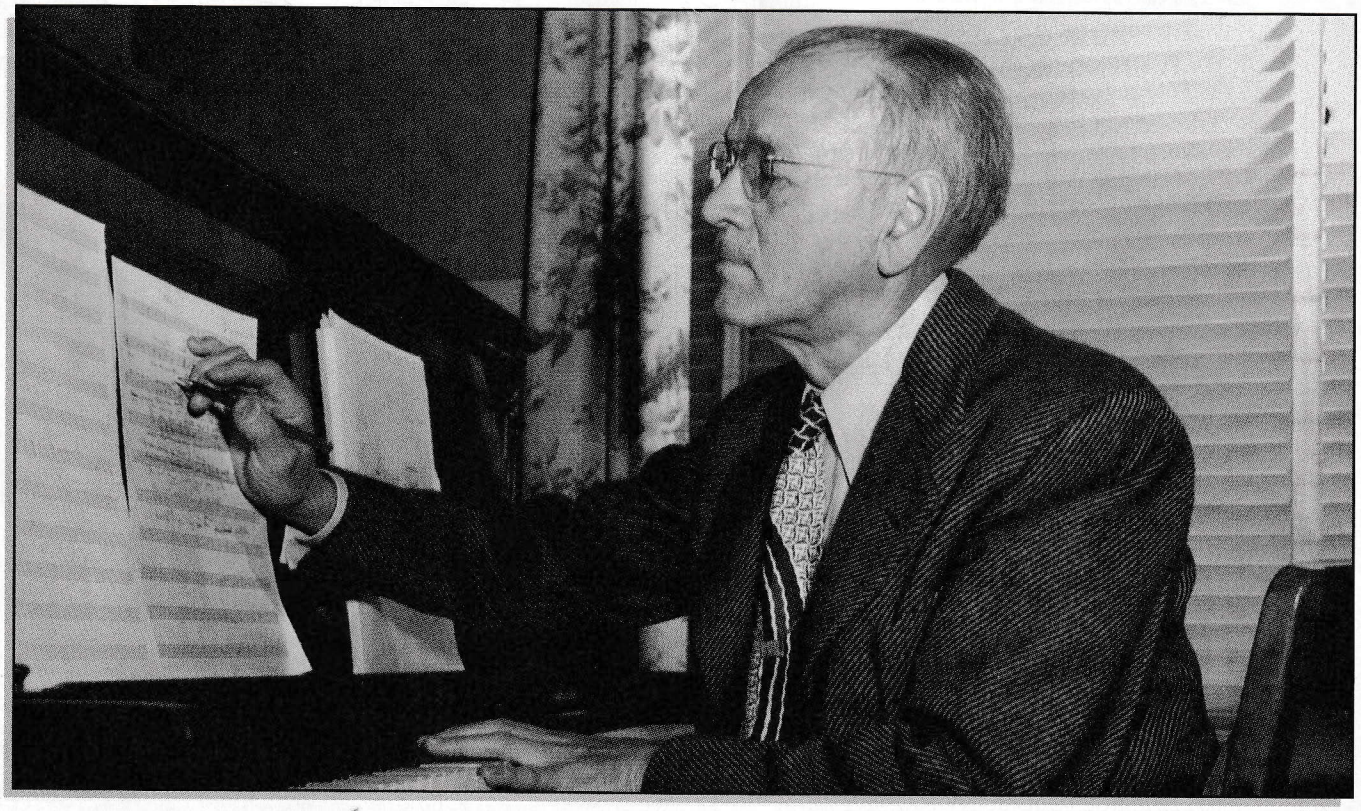
Stalling honed his craft at the pianos and Wurlitzer organs of silent film houses around Missouri, starting in 1903, at age 16. Eventually he led the pit orchestra at Kansas City's Isis Theatre. Fatefully, he befriended a young local animator — an ambitious upstart named Walter Elias Disney, who shortly thereafter moved to Hollywood.

Desperate for cash to get his fledgling studio off the ground, Walt tapped his buddy Carl back in K.C. When Disney successfully launched Mickey Mouse, he invited Stalling west to compose his soundtracks. The resulting partnership produced such animated classics as *Skeleton Dance*, *The Three Little Pigs*, and *Flowers and Trees* (the first color cartoon). After several years, Stalling left to join the studio of another ex-Disney colleague, Ub Iwerks (Mickey's co-creator). When Iwerks' studio was absorbed by Warner in 1936, Stalling came with the package.

Stalling arrived at Warner as a contemporary of such visionaries as Tex Avery, Frank Tashlin and Bob Clampett. These directors (along with Chuck Jones) developed the outrageous characters and life-in-the-food-chain plots — it was Stalling who orchestrated the chaos.

Animation historian John Tebbel explained in *Film Comment* (1991): "As directors grew expert in pacing and timing, more and more twists and turns were put into cartoons — crises and climaxes that in live-action would be spread out over an entire feature had to be jammed into a miniature. Action was precisely drawn, its meaning telegraphed to the audience. The composer, helping to put across each emotion, had to be equally economical. If he could draw upon a musical shorthand based on popular songs, so much the better."

Which is exactly what Stalling did. Every complete cartoon score (six or seven minutes in length) was a chain reaction of original themes and popular melodies adapted from Stalling's encyclopedic musical storehouse. There are snippets of Rossini, Raymond Scott (particularly Powerhouse), the Broadway stage, jazz, Tin Pan Alley, operatic arias and hillbilly hollers — all perfectly enhancing the storyline. Crescendos lead to explosions, racing violins careen into splintered fences, and jet-propelled



brass screech to a halt, followed by a hold-your-breath oboe pause — before the entire orchestra crashes to hell!

In modern parlance, Stalling "sampled" and "recycled." Rarely was a familiar composition heard in its entirety; some "needle drops" lasted three seconds, others two-and-a-half minutes. Animation Director Greg Ford called Stalling's scores "radically disjunctive," noting that "if the action demanded it, [Stalling] would think nothing of having the entire 50-piece orchestra go full-blast and diminish in one frame to a single piccolo."

Steve Schneider, author of "That's all Folks! The Art of Warner Bros. Animation," estimates that Stalling scored some 600 films in 22 years (about one every two weeks). Schneider also notes that Stalling selected (but didn't compose) "Merrily We Roll Along" as an intro theme for *Merrie Melodies*, and chose "The Merry-Go-Round Broke Down" as the *Looney Tunes* anthem.

Stalling's scores contained a wealth of original music (80 percent to 90 percent, he insisted). He was also free to draw from Warner's extensive publishing empire — which included those lavish Hollywood musicals — adapting the likes of "We're in the Money," "Baby Face," and "Oh, You Beautiful Doll" at suggestive moments. He snatched from the public domain such traditional strains as "Shortenin' Bread" and "Arkansas Traveler" (more commonly — though erroneously — known as "I'm Bringing Home a Baby Bumblebee"). Stalling's arrangements were thus educational, introducing impressionable young minds to Chopin waltzes, Mozart sonatas and 19th century folk songs. One Stalling staple, "Fingal's Cave Overture" by Mendelssohn, has for generations been linked with the enigmatic mynah bird who paces through the "Inki" cartoons.

And now Warner Bros. Records has brought Stalling's music to a generation who, having appreciated it through the cartoons, can now collect it for posterity.

The Carl Stalling Project (Warner Bros. Records, 1990) is a CD compilation of edited soundtracks from dozens of Warner Bros. cartoons (minus Mel Blanc's colorful voice gyrations). Co-produced by Hal Willner and Greg Ford from tapes found in the Warner vaults, the album spotlights Stalling's artistry as a composer, as well as his jigsaw-puzzle fastidiousness in building soundscapes.

The Carl Stalling Project 2 is scheduled for a late '94 or an early '95 release. Again co-produced by Ford and Willner, Vol. 2 will emphasize the maestro's twists on classical music, especially Chopin, Wagner, Rossini, Strauss and Schumann. The album will also feature original Stalling action cues (i.e., walking, hopping, and chase themes), along with the entire scores of *Stage Fright, Ghost Wanted, Barbary Coast Bunny, Zoom and Board* and *Pappy's Puppy*.

Stalling's influence on subsequent generations of musicians has (until lately) been largely unheralded; yet, he deserves a place in the pantheon of great American Film composers. Avant-noisemeister John Zorn wrote that "Stalling was one of the most revolutionary visionaries in American music — especially in his conception of time." And in Steve Schneider's words, "Stalling's music gave the Warner cartoons an aural identity as rich and distinct as their visual one."

Irwin Chusid is a music historian and director of the Raymond Scott Archives.

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from page 73

sion is using the latest DNA technology to protect its limited edition and production cel animation art from forgery according to **Tom Barreca**, vice president of Classic Characters, Hanna-Barbera Cartoons, Inc. Using the services of Art Guard International, Inc., Hanna-Barbera has created a transplant gold seal with ink that consists of the DNA of studio founder **Joe Barbera**. Barbera's DNA was extracted from strands of his hair which were later used to create the gene chemistry ink used in the seal and in a signature pen. The company has addressed the issue of forgery by using the DNA in the transparent registration mark on the art as well as in the ink pen Barbera uses to sign the art.

IBEX Collectibles, located minutes from Manhattan in Westwood, N.J., is one of the country's leading vintage animation art galleries. Dealing primarily in Disney animation art, Gloria Fouquet, owner of the gallery, has been satisfying the most discriminating collectors for years, with works from such productions as *Snow White*, *Pinocchio* and *Fantasia*. "What we sell doesn't need to be hyped," Fouquet said of the simple way she runs her gallery. "There are no pushy salespeople here. When you sell the kind of top-notch art that we do, there is no need for that. What the customer does get is a nice relaxed atmosphere in which to view our selections and make a purchase he, or she, can be comfortable with." Fouquet also enjoys showing and explaining the art she has grown to love to the novice as well as to the seasoned collector. Twice a year, IBEX mounts vintage animation showings. The next show will take place in late October and early November, and it will showcase original production art from *Snow White and the Seven Dwarfs* as well as pieces from other early Disney productions. To coincide with the vintage showing, IBEX, a Disney Preferred Gallery, will have on display two new *Snow White* limited editions entitled, "Off to Bed" and "A New Home" in addition to Disney's new "Cast of Characters" serigraph.

The Great Movie and Animation Store, specializing in movie memorabilia and animation, is offering card-carrying members of the **Imagination Guild** a 20 percent discount on all regularly-priced merchandise. The store is located in Oldtown, Sacramento, Calif.

Images based on the dinosaurs created for *Jurassic Park* will be released in a series of limited edition, gallery-quality bronze sculptures, serigraphs and lithographs through **MCA/Universal Animation Art**. The availability of the collection will coincide with the home video release of the movie October 4.

In recognition of the growing market for original animation artwork, the **Coca-Cola Company,** for the first time ever, is releasing a rare limited-edition offering of original animation art taken directly from its polar bear commercial. The pieces are printed on to celluloid acetate as a brilliant animation cel from the actual digital artwork used in creating the commercial for television. The artwork is published and marketed by **Name That Toon**, located in San Rafael, Calif., a company that has done similar projects for **Nike** and **The California Raisins**.

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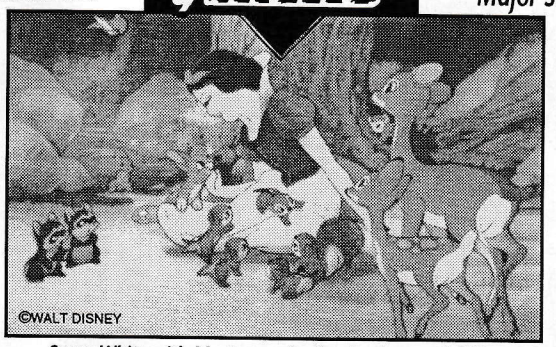

Snow White with Master production background-1937

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Located in New York City, **Sotheby's** announced that February 11, 1995, is the date set for the sale of artwork from **Walt Disney's** *The Lion King*. Over 250 pieces of artwork will come on the auction block including production backgrounds and cels. The auction will offer unique one-of-a-kind cel set-ups which feature original hand-painted backgrounds or production overlays that were actually used in the making of the film. Each of these will be coupled with a cel especially created by artists at the Walt Disney Studios, using the original animator's drawings color-matched to the film and capturing one magical moment from the film. Highlights of "The Art of the Lion King" auction will go on a world-wide tour of public exhibitions which will include the following locations: London, Los Angeles, Orlando and New York City.

Stay Tooned Gallery recently premiered over 100 never-before-seen, original **Walt Disney Studios** artworks in the Barrington, Ill., location. The

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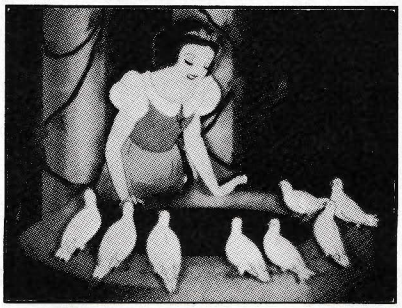

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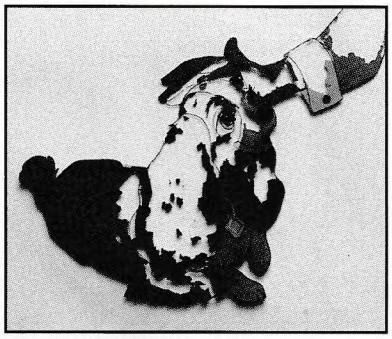

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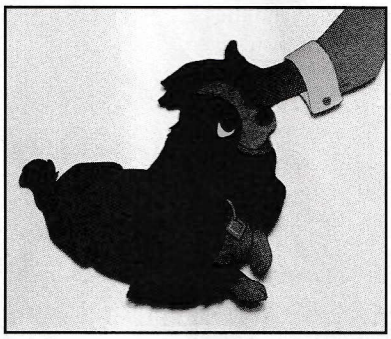

AFTER

"Lady and Jim Dear" from "LADY AND THE TRAMP"
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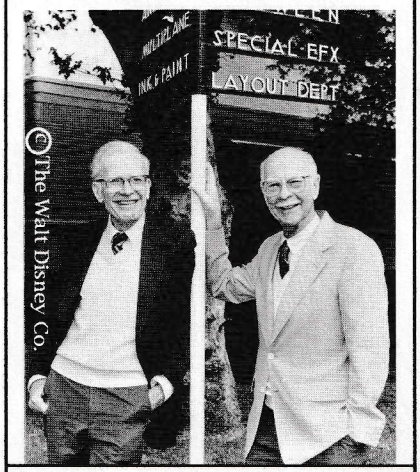

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CEL-EBRATION!

by N. Kourtney Kaye

Going to the Wall for Its Ten-Year Anniversary

Animation art collecting is about to hit a wall — *Pink Floyd-The Wall*, that is! This October, for the first time, animation art from *The Wall* will be on display at CEL-EBRATION! gallery in Red Bank, N.J.

"This is the first time that animation artwork from the film will be generally available," says Pam Martin, co-proprietor of CEL-EBRATION! "Christie's auctioned off some pieces in England in 1990. Other than that, the art has never been available to the public."

Martin is understandably excited about the crossover appeal of the upcoming exhibition. "*The Wall* art will not only attract animation collectors who probably thought the art would never be available," she explains, "but, it also will attract Pink Floyd fans who may never even have thought of buying animation art."

Roger Waters (former leader of Pink Floyd) had the idea to use noted political cartoonist Gerald Scarfe to design the animation for *Pink Floyd-The Wall*, the movie. The resulting combination of talents of Scarfe, Waters and acclaimed British filmmaker Alan Parker, was described by the *New York Times* as "an all-out attack on the senses."

Each cel from *Pink Floyd-The Wall* will come with a certificate of authenticity that includes signature-facsimiles of both Waters and Scarfe. CEL-EBRATION! is the exclusive North American distributor of the artwork. London's Catto Animation (whose Graham Parker secured the rights to *The Wall* artwork from Waters) will handle European distribution, and the Comic Art Gallery in Australia will distribute throughout the Southern Hemisphere. Although CEL-EBRATION! will offer some cels to supporting galleries in the United States, they will remain the primary source for American collectors wishing to own a piece of *The Wall*.

Pam Martin calls it "an interesting coincidence" that *The Wall* artwork should find its home in that particular area of New Jersey, which is known as somewhat of a rock'n'roll refuge. "The E Street Band used to hang out here in Red Bank," notes Martin, "and Bruce Springsteen and Bon Jovi live in the next town."

"The seeds for CEL-EBRATION! were planted in 1976," explains Bob Martin who owns and operates the gallery and mail order business along with his wife Pam. "We bought two cels at Disneyland's Disneyana Store and have been hooked ever since!" Their budding love affair with animation art prompted them to start a mail order business, which they ran from a spare bedroom in their home. Business boomed and the couple eventually opened their own gallery. Today, CEL-EBRATION! is one of the most successful East Coast animation art dealers. In addition to its acquisitions from *Pink Floyd-The Wall*, CEL-EBRATION! is an authorized dealer for Disney Art Editions, Warner Bros., Hanna-Barbera, and many other animation studios. It also carries the Walt Disney Classics Collection as well as a comprehensive library of books on animation artwork.

This year marks CEL-EBRATION!'s tenth anniversary and the Martins are "cel-ebrating!" To help them, several big names in animation have made personal appearances at the gallery and more are scheduled to do so before the end of the year. Among those stopping by will be Ruth Clampett, daughter of legendary animator Bob Clampett and a creative director from Warner Bros., and Brenda White, a pottery artist renowned for her work for Disney.

In addition, CEL-EBRATION! will be hosting a Disney Classics Collection special event on December 3. On that day only, customers can stop by the gallery to purchase a figurine of Mr. Smee (Captain Hook's sidekick) which is part of The Walt Disney Classic Collection. Mail orders will be accepted on that day only as well.

First time visitors to CEL-EBRATION! will find it nestled in a brick courtyard off the main street. "It looks just like an antique toy store," smiles Pam. "It's not huge, but it has a lot of personality!"

CEL-EBRATION! is located at 30 Monmouth Street, Red Bank, N.J. Customers may visit during regular business hours (11:00 to 5:00, Tuesday through Saturday) or by appointment. The mail order address is P.O. Box 123, Little Silver, NJ 07739-0123. Telephone 908-842-8489.

Bob and Pam Martin, owners of CEL-EBRATION!, toast ten years in the animation art business.

exhibition, titled "The Art of Disney — Those Fabulous '50s," includes actual hand-painted, one-of-a-kind production cels, studio animation drawings, model sheets and rare hand-drawn studio storyboards. **June Foray**, the voice behind Rocky and Natasha from *The Bullwinkle Show* made her first-ever appearance recently at the Stay Tooned Gallery in Edina, Minn. She spoke of her career in animation. A question and answer period followed.

TOON Art, INC., a publisher/wholesaler of animation art situated in Cincinnati, announced the release of a new line of fine art sports limited editions. TOON ART, a Warner Bros. licensee, in conjunction with **Major League Baseball**, the **National Football League** and the **National Hockey League**, presented this form of animation art that features Bugs Bunny and other Looney Tune characters in various athletic endeavors.

Vintage Animation Gallery, located in Santa Monica, Calif., presented a tribute to the Pioneers of Animation in early September. In honor of the pioneers, Vintage Animation constructed an Animation Walk of Fame featuring their hand prints and signatures. Proceeds from the event benefited the Motion Picture and Television Fund Foundation Retirement Community.

After only two years on the market, the **Walt Disney Classics Collection** was honored with the collectible industry's most prestigious achievement award — "Collectible of the Year" and "Collectible Club of the Year." The awards were presented at the annual National Association of Limited Edition Dealers banquet in South Bend, Ind.

Warner Bros. Studio Stores have opened additional retail outlets around the country. Here are the new store locations: Brea Mall, Brea, Calif.; Tucson Mall, Tucson, Ariz.; Crossgates Mall, Albany, N.Y.; The Oaks Shopping Center, Thousand Oaks, Calif.; Santa Monica Place, Santa Monica, Calif.; Palm Desert Town Center, Palm Desert, Calif.; Grand Avenue, Milwaukee, Wis.; Queens Center, Elmhurst, N.Y.; Orland Square, Orland Park, Ill., University Town Center, San Diego; South Hills Village, Pittsburgh, Pa.; and Sunvalley Mall, Concord, Calif. In addition, **Warner Bros. Worldwide Retail** announced it will open 50 additional stores in 1994 including flagship stores in London, Glasgow and Berlin.

Events

Now through December 31, 1994
"Single-Cel Creatures: Cartoons and Their Influence on the Contemporary Arts"
The Katonah Museum of Art, Katonah, N.Y.
For more information, call 914-232-3128.
Now through October 15, 1994
"The Art of Disney — The Fabulous '50s"
Stay Tooned Gallery
Barrington, Ill. For info, call 708-382-CELS
Now through October 23, 1994
"The SoHo Gallery Exhibits Charles Schulz"
Animazing Gallery
New York City. For info, call 212-226-7374
October 4 through October 21, 1994
"The Master Series — George Lois: Graphic Designer and Advertising Artist in Retrospective"
Visual Arts Museum, School of Visual Arts
New York City. For info, call 212-679-7350
October 15 through October 16, 1994

continued on page 82

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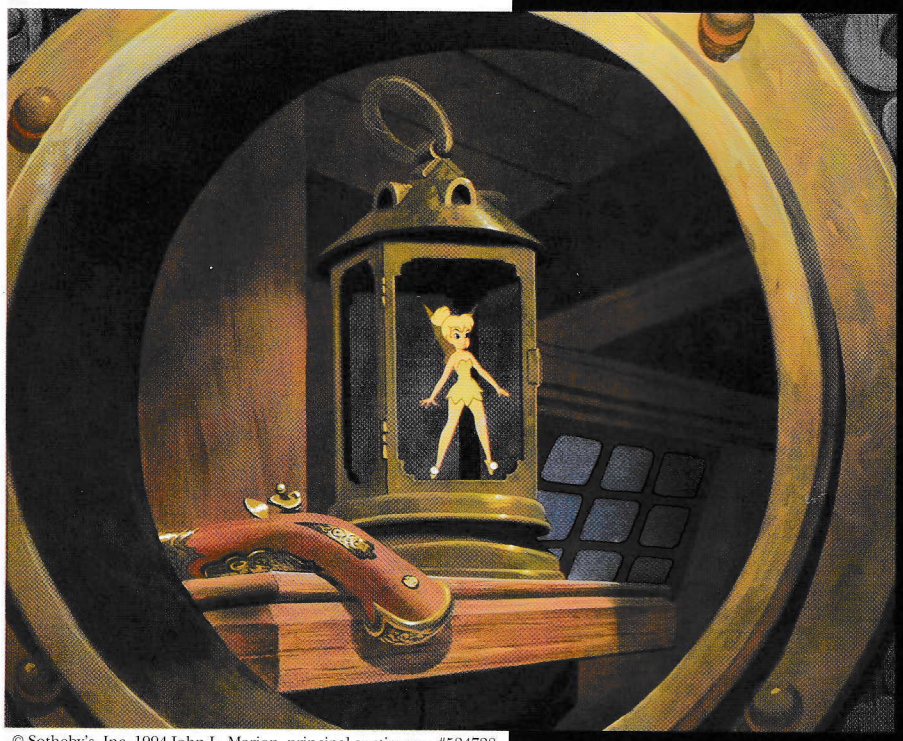

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Animation Art at Sotheby's on December 17

Not only will you find Tinkerbell at Sotheby's this December, our winter Collectibles auctions are packed with posters, dolls, cels, toy boats and more. Listed below is a complete sale schedule, so mark your calendar.

DECEMBER 10
The World of Movie Posters, 10:15 a.m. and 2 p.m.

DECEMBER 16
The Collection of "Aunt Len's" Doll and Toy Museum, 10:15 a.m. and 2 p.m.

DECEMBER 17
Animation Art, 10:15 a.m. and 2 p.m.

DECEMBER 19
Capitalist Toys: A Selection of Toy Boats and Toy Motorcycles from The FORBES Magazine Collection, 10:15 a.m.

DECEMBER 19
Collectors' Carrousel including Dolls, Toys, Rock 'n' Roll and Entertainment Memorabilia, 2 p.m.

For more information, please call (212) 606-7424, Sotheby's, 1334 York Avenue, New York, NY 10021.

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John K. Continued

A word on John K.'s comments about the importance or lack thereof of writing in animation. I love animation, always have. But I can't draw worth beans. So I do the animated films I'd like to see as novels, especially the *Spellsinger* series from Warner Books, or *Quozl*, from Ace, in which real aliens are introduced to humanity at large by becoming the inadvertent subjects of a Saturday morning animated series.

As for John's assertion that good cartoon writing is absent from current television animation, I wonder if he's seen the episode of *Animaniacs* in which the Warner sibs confront Death himself. To try and quote Dot Warner from memory as she cuddles up to the Grim Reaper, 'You're kind of cute, for a literary personification of a permanent state of non-being.' Sorry, but I happen to find that good comedy writing, whether the speaker is three dimensional or two.

Alan Dean Foster
Prescott, Arizona

In your May/June 1994 issue, John Kricfalusi handed down what amounted to 'thirteen commandments' for animation professionals. We need to recognize these 'Thou shalt nots...' for what they really are: an attempt to dictate a doctrine of 'artistic correctness' in animation. Read between the lines of Kricfalusi's 'Real Cartoons' column, folks, and what you'll see is nothing less than one egomaniacal animator's version of 'Mein Kampf.'

Kricfalusi is not the rightful heir to Woolverton or Clampett, as he may have us believe. He is, as yet, an aspiring artist who still has much to prove before his pronouncements can be received with credibility.

Let Kricfalusi, himself, demonstrate the validity of his dictates. Let him prove that he is not a one-shot wonder. Even if his formulae work for him, always have the courage to follow your own artistic sensibilities. Dare to make the Grinch's face crack. Dare, even, to be "cute"!

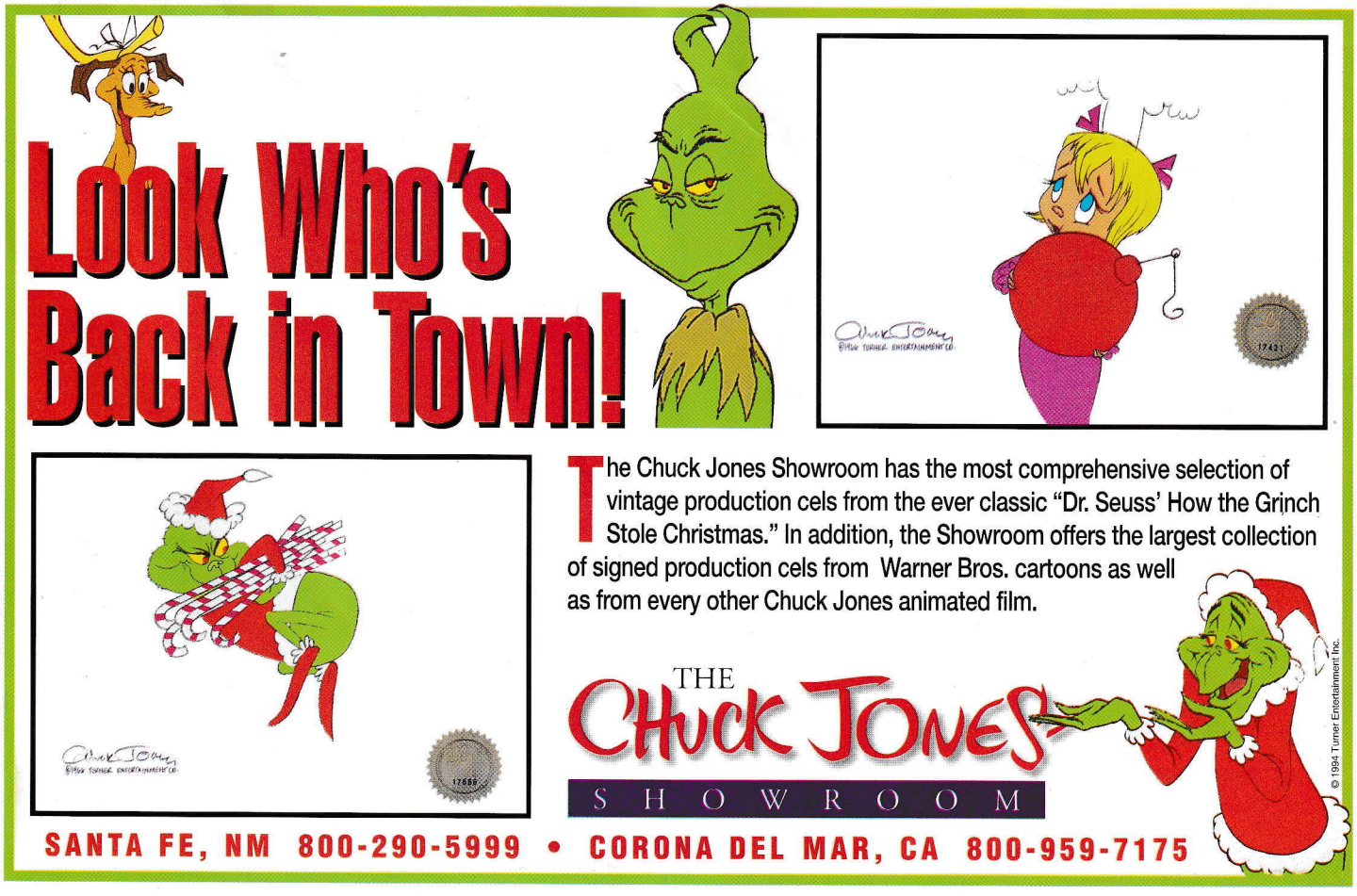
J. Scott Shannon
Arcata, CA

First off, although John K. may be a bit overstated, we must all acknowledge and applaud his accomplishments and the many more to come in the animation world. Mr. Kricfalusi is constantly striving for continued improvement for all involved in animation, including the viewer (with perhaps the exception of writers who cannot draw).

Ideally, in directing cartoons, I first look for artists who can write *and* draw. The emphasis is, however, on one's creative and imaginative writing. The people I want working on the story, character development, animation, and even background are creative people. Not draftsmen. However, these people *must be able to draw*; they must be able to draw (plainly) well enough to convey what's going on in their head in the form of a picture.

The people who have great creativity and no drawing skills don't exist. If they do, I won't hire them as part of any animation project; not for the sensitive and particular attributes necessary for an animation studio.

Andy J. Smith
Tupper Lake, New York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October 22 - October 23, 1994
"The Mouse Club East's Disneyana Show"
Holiday Inn Crowne Plaza
Natick, Mass.
For info, call 627-246-3876

October 26 - November 6, 1994
"Vintage Disney Show featuring *Snow White and the Seven Dwarfs*"
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October 29, 1994
Don Duga will debut and sign his "Mad Monster Party" storyboards
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New York City
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October 30, 1994
"Ollie Johnston and Frank Thomas Show" (They will be on hand to greet fans and discuss their work.)
Animation Art Resources, Philadelphia
For info, call 800-269-1009 or 215-925-2009

November 6, 1994
"Walt Disney's Railroad Story — A Multi-Media Presentation"
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Marc Davis will be present to debut the Walt Disney Dimensions Collection
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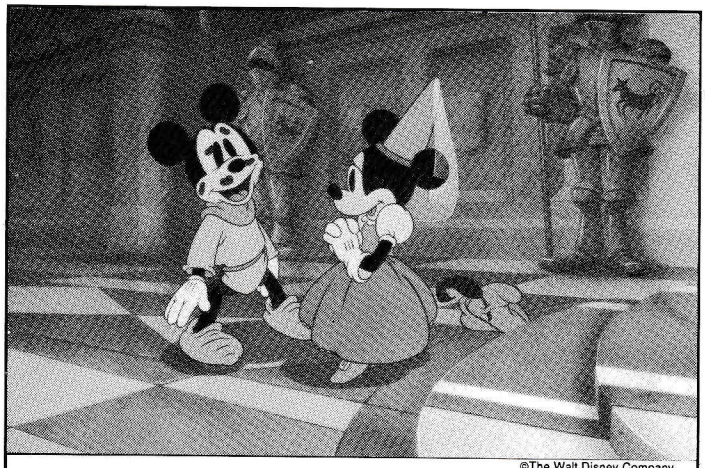

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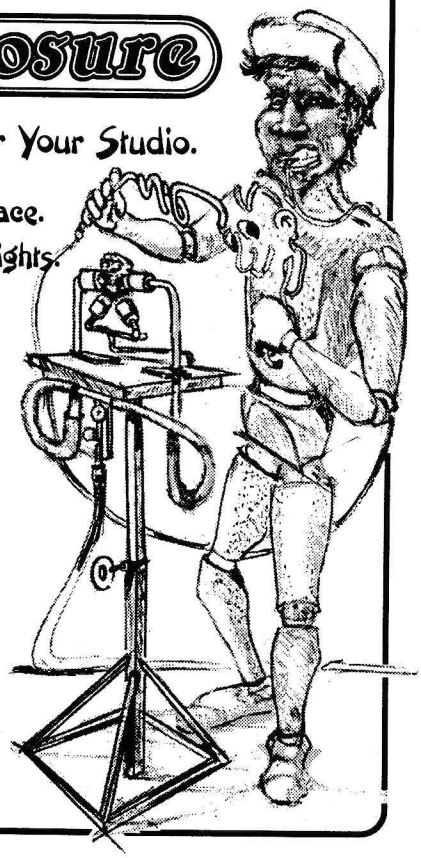

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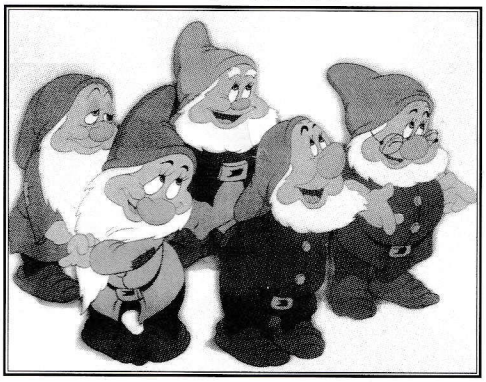

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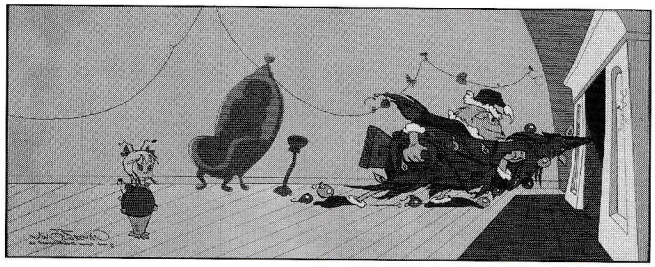

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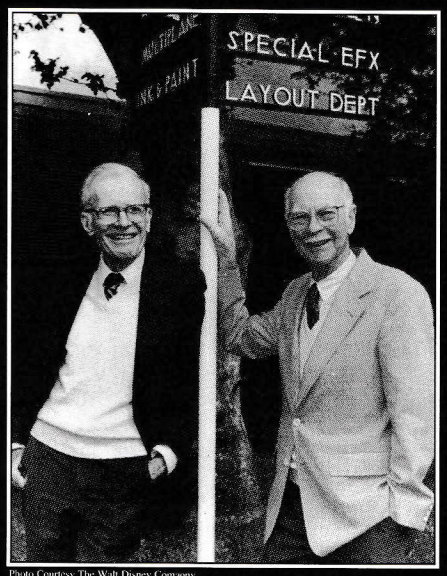

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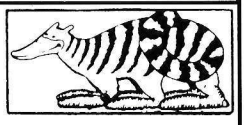

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